

JOURNAL

OF

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

NOVEMBER 1920—OCTOBER 1921



VOLUME XXVIII. THIRD SERIES

LONDON
No. 9, CONDUIT STREET, REGENT STREET, W.1
1921

TO THE
ATOMIC
WEAPON



MONSIEUR CHARLES LOUIS GIRAULT

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ROYAL GOLD MEDALLIST 1920

THE ARCHITECTURAL JOURNAL

BEING THE JOURNAL OF

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

VOL. XXVIII. THIRD SERIES, 1921



Eighty-seventh Session—1920-21.

INAUGURAL ADDRESS

By the PRESIDENT, JOHN W. SIMPSON, Membre Corr. de l'Institut de France.

Delivered at the General Meeting, 1st November 1920.

MY LORDS, LADIES, AND GENTLEMEN,—Twelve months ago—at the opening of our first session after the conclusion of Peace with Germany—it was my privilege to direct your attention to the qualifications of the Architect, with especial reference to certain aspects of a mental training which should render his services valuable to the State during a period of reconstruction. That since that time we have observed little recognition of the profitable asset the nation possesses in its architects will not greatly surprise you. When the Sower went forth to sow, some seeds fell by the wayside of Indifference; some fell on Political stony places where, having no deepness of Voting earth, they withered away; others among thorns of Vested Interest, which sprang up and choked them; only a proportion fell into the good ground of an intelligent audience! Yet the grain was of right quality, and the Sower's duty was to sow it. “He that hath ears to hear, let him hear,” says the Parable.

To-night I propose to follow my panegyric of the Architect's vocation with a word of good cheer as to the progress of the art he practises. That all is well at the moment I would not assert (it never was!); we are at one of the many difficult places in the age-long road of art we are building, in continuation of the work our fathers began at the world's foundation. There are many to tell us (there always were!) that what we do is by far inferior to what was done in the eighteenth, the fourteenth, in any century you please before or after the birth of Christ; that our case is desperate, since, in their opinion, we have lost direction. Well, it is not given us to see ahead; we can only range our course by the upstanding stones behind us. But if we step aside to the high hill called “Clear,” and look through the Shepherd's Perspective-Glass, we shall see that the track, though devious, trends always upward; we may even, as did Bunyan's Pilgrims, discern something like the Gate, some of the Glory, of the Coelestial City to which it leads. Nor shall we fail to note that, while the work nearest our eye is intact and varies much in quality, most of that in the distant past has crumbled away, and only the best of its time remains.

The survey, I think, need not discourage us. It shows us art illimitably long, our lives too short

to achieve very much, either good or bad. If, then, we only maintain the standard of what has gone we have done well; if we can advance it by the thickness of a finger-nail we rank with the great Masters of all time.

* * *

I am not one of those who have a quarrel with critics. "The business of the Opposition is to oppose," said Randolph Churchill, and criticism is the proper function of the critic. The work, too, of all creative artists is overt and published, be the publication world-wide or inconsiderable; but, while that of the painter or the sculptor may be, for the most part, avoided by those who have no liking for it, there is no escaping from architecture. It frames our daily life; whether we will or no we must look upon it, and submit for good or ill to the mental impressions it evokes. The public, therefore, as well as the technician, may rightly remonstrate if the architect compels them to unpleasing surroundings; and the critic's duty, a very important one, is to represent and express the views of cultivated folk upon work they cannot choose but see. But the artist, on his side, may justly demand that the building which embodies his experience, knowledge, and skill in design, shall be judged by men competent to understand the laws of its structure, to appreciate its qualities of proportion, scale, and, above all, of fitness for its purpose. In other words, a critic should be thoroughly instructed in the technics of the work he undertakes to judge, so that he may rightly inform the public, whose education he assumes, and stimulate the artist by sound comparisons. "How difficult his duty is, and how ill it is performed for the most part," says Addington Symonds, "none knows better than one who has attempted to discharge it in a sincere and modest spirit."

Incompetent criticism, like any other public duty ill performed, has evil results. Persistent depreciation of contemporary and recent art is, in great measure, responsible for revolutionary efforts to break away altogether from the past, to find a new, and short, road to aesthetic expression. Exasperated by incessant taunts, unbalanced minds are stampeded from the quiet fields of honest study into the frantic eccentricities which, now and again, astonish us—and vanish into oblivion. The classic track is no easy one, they are told it leads nowhere, and lack the faith to follow it to fruition. Architecture has been, perhaps, less disturbed by the clamour than the sister-arts; its solid ballast of utility has steadied it; but architects, too, are disquieted by demands for originality, for a "national style," by assertions that "the old was better," by accusations of being mere copyists. We need not take the outcry too seriously; we remember how Molière's satires exposed the ill-informed carping of his day; how, a hundred years later, Batteux the Academician groaned over the decadence of the eighteenth century. "It would appear," he writes, "that in the olden time true Taste was achieved without effort, while to us Moderns it comes only by an accident. The Ancients whose remains we know, led, as it were, by the hand of happy Inspiration, trod without fear or faltering the narrow path where we can hardly keep our footing."*

The parallel lies equally in literature. Pepys, an enthusiastic and intelligent playgoer, saw Shakespeare's plays, written some fifty years before, and thought mighty little of them. Having read *Othello* it seemed to him "but a mean thing," *Twelfth Night* he thinks "but a silly play, one of the meanest I ever saw on the stage," *A Midsummer Night's Dream* is for him "the most insipid, ridiculous play that ever I saw," while *Romeo and Juliet* is condemned as "the worst I ever heard in my life."

The middle period of the nineteenth century is still the common quarry of aesthetic hawks, but the work of its earlier years is now discovered to be better than was supposed; Gower Street, built in 1826, is no longer the type of the unlovely. Let us hear what Heine, an accomplished critic and admirer of London, who was here at the time, thought of its architecture. "These houses of brick," he writes in his *English Fragments*, "become of a uniform brown olive colour; they are all of the same style of building,

* Ch. Batteux, de l'Académie Française, *Les Beaux-Arts réduits à un Même Principe* (Paris, 1746).

generally two or three windows wide, three storeys high, with small red tiles above which remind one of newly extracted bleeding teeth; the broad and accurately aligned streets seem to be bordered by endlessly long barracks. Rich speculators, to meet the demand, build wholesale entire streets of these dwellings, which they retail singly. At the west end, where the more aristocratic and less-occupied world lives, this uniformity is still more dominant; here there are *very* long and broad streets, where all the houses are as large as palaces, outwardly anything but distinguished, unless we except the fact that in these, as in all the better-class of houses in London, the windows of the first storey are adorned with iron-barred balconies, and on the ground floor there is also a black railing, protecting the entrance to certain cellar apartments buried in the earth. In this part of the city are also great squares, where rows of houses, like those already described, form a quadrangle."

It is no new thing, this eulogy of the past and disparagement of the present. We may doubt if any artist is justly appreciated till long after he is beyond the reach of praise or blame; some may be overrated, others are certainly underrated, "the idols of past generations crumble suddenly to dust, while the despised and rejected are lifted to pinnacles of glory." * This is most true of architecture, for it is the mirror of our own life, and the reflection is too clear to be flattering.

* * *

My Address must necessarily, I fear, be deemed illogical. An artist must be convinced of the rightness of his own work, for without faith is no enthusiasm; a doubter can never achieve a great creation. If, then, he can so detach himself from conviction as to be able to compare the work of dead Masters with his own, to survey dispassionately the past and present, he is no artist, and has no more claim to attention than the casual layman! The syllogism is irresistible; I offer you my thoughts: you will form your own conclusions. For my part, I shall prudently evade the consequence of the argument and make no reference to the work of living men.

In determining the merit of modern architectural work there are certain actualities to be taken into account, if we are to arrive at a true judgment. To these, as it seems to me, sufficient attention is not given by those—whether technicians or lay-writers—who attempt to define the quality of recent design in relation to the standards bequeathed by the great ancestors of our calling. If I submit for your consideration some of these controlling facts, it is not by way of excuse for shortcomings, but in order to establish—what I believe to be the truth—that architecture in this country is by no means decadent; is, on the contrary, healthy, vigorous, and true to the immortal principles of our art.

Traditional education in design during the second half of the nineteenth century was disturbed—one might say bewildered—by a deluge of illustrated books and periodicals due to improved and cheapened processes of photography. The student, instead of having to select and make his own drawings of a chosen subject, thus found at his disposal a heterogeneous mass of information about buildings in every country and style. Though incomplete—presenting selected aspects only, of compositions which need plan, elevation, and section to reveal their true meaning; and prone to emphasise the picturesque, rather than the greater qualities of our art—the material supplied was for the most part good of its kind, and we owe to photography many really valuable works of reference. The trouble was not so much the quality, as the sudden profusion of varied suggestions, confusing to the receptive mind, overtaking its capacity for absorption and digestion. In effect, we have lived through an age which has collected a vast deal of new knowledge, some superficial, but on the whole profitable. Our fathers hardly strayed outside the classic groves of Greece and Rome, save for excursions into the field of Italian Renaissance, a passing glance at its French manifestation, and perhaps a somewhat inappreciative survey of the Gothic cathedrals. We, cheaper and easier travel abetting, have had spread before us an architectural panorama of the whole world through seven thousand years of time—Egypt, Crete, China, Japan, Mexico, India, to say nothing of Spain and the less-visited parts of Europe. The consequence of such

* Addington Symonds, *On Some Principles of Criticism*.

an accumulation of new material may recall to you Stevenson's story of the Old Edinburgh grocer. This worthy had excited remark by buying up all the small, odd lots at a great wine sale. A curious neighbour called some time after to enquire what use he could have for such material. He was shown a great cask where all the liquors from humble Médoc to imperial Tokay were fermenting together. "And what," he asked, "will you call this?" "I'm no very sure," replied the grocer, "but I think it's going to be port!" In our case the result may, or may not, be something equally unexpected, but we see already a wider view prevailing of what constitutes tradition, a shedding of prejudice, and much experimental reproduction of exotic work; tentative efforts to find seemly clothing for new needs, to which neither toga, trunk-hose, nor periwig, can be suitably adapted.

These "new needs" form perhaps the chief reason for the change from what was deemed traditional design. Educational and commercial requirements, for example, have altered materially since our boyhood, and have to be frankly recognised and provided for. The plate-glass shop window has become an essential element in street design, and we can see already in progress the transition from a monumental ordinance, with its lower storey removed—leaving the stately superstructure in the air—to a light pier-treatment carrying an appropriate surface over. With modern systems of construction there should be no difficulty in treating the lower storey as a void, instead of as a solid; but the Italian or French palace motive must be abandoned. The great perpendicular windows of York, Beverley, or Gloucester, and those superb arched and traceried canopies where mass increases upward, offer fertile suggestions for steel-frame treatment.

Another and most important factor in contemporary design is Hygiene. We are still boggling at soil, waste, and ventilating pipes; deliberately omitting them from our elevations, and letting the sanitary engineer carry them as he can, sprawling over our piers, cornices, and roofs, where they are not shamefully buried in the walls. But the apartments to which they pertain have perforce to be considered, and fenestration becomes a difficult matter; we may no longer plan majestic ranges of window, behind which bathrooms, sinks, and sanitary needs are left to be contrived as best they may. Health authorities fix the area of our windows, settle their height with relation to the ceiling, and (very properly) take no account of a predilection for unbroken wall-space, or of a desire to build according to the tradition of our forefathers; in which, I may observe, external fire-escape stairs found no place. Inside the building similar questions arise. Staircases must be enclosed, to the destruction of delightful vistas; elevators, incongruous to Renaissance motives, are wanted; immense conglomerations of pipes, tubes, and wires must be laid out, and planned in shafts where they can be reached for repair; light and ventilation take precedence of suggestive mystery, and the effect on plan and decoration is revolutionary.

It is useless to cry after the traditions of past days; our problems are altered, and we have to solve them in our own way. Naturally, the change is not yet complete. Fragments of old, beloved formulae still cling to us—not only architectural; railways have existed for a century, yet there are still in use carriages which retain the lines of a stage-coach; the motor-car has long been common, and, as Wells once said, "before each still trots the ghost of a horse."

* * *

It is needless to prolong a recital of the innumerable new conditions, materially affecting design, under which we work; the mere suggestion will bring them crowding to your mind. There is another point to consider when we try to measure the art of to-day with that of the past. It is extremely difficult to estimate the exact, cold value of bygone work; time touches even the commonplace with beauty. "The old Masters of painting," said Millais, "have Time and Varnish on their side"; and sturdily asserted his own place beside them. To the artist's mind, the softened outlines and mellowed colouring of ancient buildings make irresistible appeal; while the hard baldness of the new repels him. For the true appraisal of what is generically termed "old work," we must mentally div es

it of this adventitious charm, disperse the mist of historic and personal associations through which we see it, and reduce it to its first intention. It is a mere fact that many admired buildings of the past owe but little to their original design, are, moreover, a fortuitous combination of many men's work at various times. Conscious of their elusive, but extrinsic, beauty, students essay to delineate them by methods that emphasise their pictorial character, rather than by the merciless line of geometrical projection which, while finely sensitive to the great qualities of proportion and scale, takes no account of flattering accidents. Conversely, the weak designer strives to win public sympathy by exhibiting drawings of his work, not as it is, but as he hopes it may appear a century hence—ambiguous in detail, weather-stained, grown upon by lichens, and half hidden by foliage.

The charge of "copying," of plagiarism from the past, is perhaps a little inconsistent with the accusation that we disregard tradition; it is none the less interesting to examine. In so far as it is true, it implies a curious failure to realise the great principle that the art of architecture is, perforce, continuous. "Time," said wise Verulam, "innovateth greatly, but quietly, and by degrees, scarce to be perceived; for otherwise whatsoever is new, is unlooked for; and ever it mends some, and pairs others." We may set out to copy, but we cannot succeed. Our ancestors believed themselves to follow the work of their predecessors, and the changes they made in it—probably displeasing at the time, so far as they were recognised—are clear enough to us. We can identify the buildings that remain, century by century, without need to consult the records of the time. So posterity will examine and date with accuracy the work we do; stamped unconsciously by ourselves as of the last years of the nineteenth, or of that early twentieth century in which we live. You may think to cover yourself with antiquity as with a mantle, but the fashion of your body is as God willed it, and the folds of the garment you have assumed reveal you. Man may not escape the influence of his age; your work, do what you will, is your own, and yours is the responsibility for it. The buildings of the Gothic revival were—and are—denounced as artistic forgeries, yet they can no more be taken for mediæval work than St. George's Hall for that of Roman times. Their date is as unmistakeable as that of the buildings which inspired them.

* * *

The artist needs encouragement if he is to produce fine work. In so far as my modest authority warrants, I desire to offer it to my fellow-workers, to bid them lift up their hearts and take courage, in full assurance that every building they rightly plan, and honestly construct, stands squarely upon the ancient ways. That many will survive as classic is not to be expected, for the Calendar of Saints is kept severely close, and "classic," as Guadet finely says, is the artistic equivalent of canonisation. All is classic that deserves to be, irrespective of centuries, origins, or latitudes. It imposes itself: we can only observe and register it. All that has come victorious from the eternal conflict of the arts, all that is universally acclaimed as admirable, is classic. Few buildings in any period have withstood successfully the "*advocatus diaboli*," but we need not doubt that our time will furnish its proportion. Such buildings as Westminster Cathedral, the Houses of Parliament, and St. George's Hall; the works of Soane, Scott, Bodley, Pearson, Pennethorne, Philip Webb, Shaw, Street, and their like will not be denied immortality. Art, like nature, sows with a full sack (ours has been a very fertile age); much perishes, and only a few plants of each sowing excel, splendidly abnormal.

Yes! I do not fear to believe that the level of our architectural design is high—higher perhaps than that of any period or country. Our domestic work is the admiration of the world; there have been built throughout the kingdom, during our short span of years, Town Halls, Museums, Palaces, Offices, Hospitals, Libraries, Schools, which have passed unnoticed save in the local or professional press, yet are gems of design, and will be so recognised hereafter. In economic fitness of plan, in structural craft (we have now enlisted steel to our service), in the standards we exact of workmanship and material, our work stands higher than at any former time.

* * *

Such is my belief. I assert nothing; neither you nor I can speak with certainty of the relative merit of our contemporary art. The page is too near our eye for us to read what is written there: distance is required for mental, as for physical, vision to find a proper focus. The perspective of time, like that of space, is needed for a just comparison of distant objects with those near at hand. Moreover, we have all seen too many changes of thought, with regard to accepted canons of belief, to be dogmatic in opinion. Hazlitt observed, long ago, that distance of time has much the same effect as distance of place*; though, strangely enough, while perceiving this truth with regard to the future, he missed its equal application to the past.

The question of "originality" is bound up with that of comparison. Ecclesiastes, you will remember, pointed out that "The thing which hath been, it is that which shall be; and that which is done is that which shall be done; and there is no new thing under the sun. Is there anything," he asks, "whereof it may be said, See, this is new? it hath been already of old time which was before us." In this sense, originality is, of course, impossible; on the other hand, the permutations and combinations of the eternal elements of architecture are beyond number, and I take the demand for original design to mean no more than for a fresh disposition of walls, doors, windows, roofs, their proportions and decorations. Here arises a curious point in support of the words of Solomon, who, you will also remember, "praised the dead which are already dead more than the living which are yet alive," for quite other reasons than those of our critics. If a building could be imagined which should be wholly original in design, neither its merit, nor its demerit, could be appreciated by the human mind. It would speak an unknown tongue, and there would be no standard by which to compare it. It follows that in every design must be repeated some known forms, or features, whereby we may interpret and recognise the composition. Here is the reason why old work, the masterpieces of antiquity, must be studied with assiduous care and exactitude, lest our knowledge of them be imperfect, and tradition debased by inferior reproduction.

As for "national style," whether it be good or bad it clearly exists. No one could mistake a British city for one of any other country; our national signature is written all over it. It is nevertheless possible that we are on the verge of such a new departure in our art as has taken place in the art of warfare, where "fighting," in the historic sense, with the development of guns and swords, seems likely to give place to mere destruction by misuse of the products of peaceful industries. In our case, it may well come about by frank recognition of the qualities of the machine, as opposed to obsolete methods of hand-work. There is nothing inherently uncongenial in the association of machine-work with architecture; the real incongruity is in attempts to maintain, or revive, mediæval craftsmanship in the twentieth century. Its charm lay in its spontaneity, its unaffected fitness for the surroundings of its date; to imitate it is to fabricate artificial flowers, which lack life and perfume. "The swift stride of civilisation is leaving behind individual effort, and turning man into the Daemon of a machine. To and fro in front of the long loom, lifting a lever at either end, paces he who once with painstaking intelligence drove the shuttle. . . . Once the reaper grasped the golden corn stems, and with dexterous sweep of sickle set free the treasure of the earth. . . . As with the web and the grain so with the wood and stone in the treasure house of our needs . . . and it must be so, for as little as great King Cnut could stay the sea until it had reached the appointed place, so little can we raise a barrier to the wave of progress and say, 'Thus far and no further shalt thou come.'"[†] We live in an age of machines, and true architecture must needs reflect their influence. If we set ourselves to the planning and constructing of buildings supremely proper for their purpose, art will take care of itself.

An artist will always solve his problem artistically. Finding inspiration in stern Utility, it becomes by his touch transmuted into—

"Some fragment from his dream of human life,
Shaped by himself . . ."

* "Why Distant Objects Please" (Table-Talk).

† Michael Fairless ("The Roadmender").

VOTE OF THANKS TO THE PRESIDENT.

The Rt. Hon. the EARL OF CRAWFORD AND BALCARRES [*Hon. A.*]: Mr. President, Ladies and Gentlemen, I am honoured by being allowed to submit a vote of thanks to the President for his Inaugural Address. I think you will agree that a vote of thanks, as such, is a poor reward for so well-considered and for so encouraging a statement as he has just made. It seems to me that the main propositions underlying the Address are, first, that good work is being done to-day; secondly, that criticism is too often harsh and unsympathetic; and, thirdly, that the architect deserves encouragement and recognition from the community as a whole. With those three fundamental propositions I heartily concur. And I may perhaps indulge in the luxury of a word or two of comment, being myself a critic. But, putting aside the great buildings immediately before the lifetime of the senior members of this Institute, actually to-day good work, honest work, fine and original work, is being regularly achieved. And I think it is universally acknowledged—all over Europe, at any rate—that in domestic architecture, particularly in the country house, and especially in relation to its garden-setting, British architects occupy, if not actually first place—are at least in the front rank of that branch of art. With regard to the production of a very important factor in British life, business premises, I am told by foreign business men, friends of mine, that our office accommodation is planned with an extraordinary economy of space, with a maximum employment of light, and generally that the work is done in a thoroughly businesslike way. There is no better tribute to a piece of architecture than that it should perform its function temperamentally as well as physically. But let me say a word of comment about business premises. Why is it, pray, that you architects invest the factory with so little artistic line? Is it the fault of the patron? I do not think the man who puts up a factory is any stupider here than anywhere else. I have often thought that some architects seem to settle their façades before they have quite mastered their ground plans! When I travel through industrial districts—and I come from a very industrial district—I often wish local architects would reverse the process. That is something which, I think, our architects, certainly in industrial districts, could very well give attention to in regard to what is done abroad, where extraordinarily good work is being done by observing very simple and very inexpensive themes. This should be done in the case of our workshops and factories here, which are the biggest buildings, taken as a whole, that are erected in this country, giving a distinction which they pre-eminently lack to-day. The Scandinavians are developing a distinct art in the planning and decoration of the chimney-stack. We have got

more chimney-stacks in this country than any other country in Europe has; and I commend that also to your attention. There is one bye-path of architectural activity and research in which I take a great interest myself, and that is the preservation of ancient buildings. In that artistic application of science and the scientific application of art our British scholars and architects are, without exception, supreme. Finally, in the actual technical construction of our buildings I take it that architecture was never better than it is to-day. Yet, in spite of that, there is, unquestionably, disquietude and anxiety. That was clearly reflected in the President's Address. And the immediate outlook gives, I fear, a good deal of cause, perhaps not unjustly, for anxiety. Architects are always faced by difficulties, and, in fact, those they are facing to-day are more serious than in the lifetime of any of us. The cost of construction and of material alone, how tremendous that is! And yet the same kind of difficulty has occurred before. You will remember that Michael Angelo spent no less than eight months on end at Carrara getting together his material; and very few of you gentlemen, however great your patience, would do that, I imagine. How can the short supply, or the defective supply, of material be overcome? I hope, somehow, that in simplification of design and the exclusion of purely decorative and enriching work, some escape from this may be discovered. Certainly the modern building which I admire most of all in London is probably the simplest that has been erected during the last hundred years, and that is a building which is not by any means a hundred years old. But it has charm, and its distinction depends entirely on the purity of its lines, because it has got nothing except line, and pure line. I suppose all art must depend less or more on the purity of its line. In sculpture line is concealed by contour, and in painting it is veiled by the colour, but in architecture the line is more significant than in any other of the arts, and therefore more eloquent. Perhaps modern conditions and modern difficulties may drive or impel architects to give more and more thought to that problem, and that in this direction one element may be found towards the solution of the problem, which is difficult to-day, and is going to be difficult for a very much longer period than many people seem to anticipate. That is one difficulty, and a real and outstanding difficulty, by which the art is now faced. The President truly, and indeed finely, said that time touches the commonplace with beauty. Yes, that is true. But, at any rate in London, time is apt to invest our buildings with accretions of soot which have the strength and consistency of stone, and I often wonder what this is ultimately going to involve—the façade of St. Paul's, for instance, or the great

cornice of the Reform Club, or the pedestal of the statue of Charles I. Our London atmosphere is persistent—it never rests—its influence on the architect is perennial, it is daily, it is hourly. And although it has a certain beauty of its own, I am conscious of the fact that there is a chemical element in this picturesque decay; and I am wondering what in another hundred or two hundred years the result on a building already old is going to be. Its chemical effect has a result which discounts and almost entirely removes the beautiful effect of time. The Carlton Club, for instance, is, in many ways, a noble structure. I believe it would easily hold its own in comparison with a palace in Vicenza, and yet, with every year that passes, that building becomes more dowdy in appearance. I believe that is the case not merely in London but elsewhere, too. In the last few years my own garden has been devoted to tomatoes and potatoes, leeks, and such other serviceable things. Everything else has been neglected. It contains none of the charm of neglect which one associates with the neglected gardens of Italy. Here it is vulgar, it is commonplace; it is neglect that deserves rebuke, not a neglect which inspires us to enthusiasm when we see beautiful things grow, and which would be beautiful if they had a better climate than our own. There is another trouble which we always hear you architects talk about, and that is the Building Bye-laws, the City Council, the County Council, the Office of Works, of the host of good fellows who give you advice which you have got to take. (Laughter.) We must accept the situation. The President referred to hygiene. There are all sorts of tiresome rules with reference to drain-pipes, gas-pipes, and so on. In those matters art is properly subordinated to science, and I say so without the slightest fear of dispute. And I am sure of this, that if Palladio and Vignola were brought here and taken a tour of London by your President and Council, they would be profoundly impressed and be enthusiastic about the main drainage system of London. (Laughter.) I have no doubt that those two eminent predecessors of Mr. Simpson would gladly exchange some of the freedom they enjoyed in Italy for some of the trammels under which you labour; and, in any case, you must acknowledge that the wives and daughters of the Fellows of the R.I.B.A. have long since given up the habit of catching typhus fever. (Laughter.) But let me say one word about the critic and the difficulties that he produces. People who interest themselves in art are not necessarily critics, but those who interest themselves in art without practising the art, and commit their views to paper are, *ipso facto*, critics. I rank myself among them. The President has laid down a code for the critic which is by no means too severe, because, although critics have always been a fair object of reproach among practising artists, I must say that the recent style of criticism has shown a certain vivacity which may really tend to discourage good and original work. Two or three nights ago I had the honour of meeting a very distinguished French architect, M.

Louis Bonnier, who is not only distinguished as an architect, but is the Head of the Prefecture of the Seine, and I suppose he has a guiding and ruling influence on the whole of the civic architecture of Paris. I was struck by his appreciation when he said that in France he stimulates effort by saying, "Look what they are doing in London streets, transportation, garden cities, domestic architecture; in these matters we are a bit behind hand in Paris." That encouraged me. But, of course, M. Bonnier was not a critic, in the sense that he was not himself active in the way of being a practising artist. What puzzles me so much is that the critics are inventing a new language, writing in a new tongue; they are inventing new schools of art and new methods of analysis, which it is sometimes rather difficult to understand. The other day I came across an authoritative analysis of Divisionism. I will tell you what Divisionism is according to the masters of the New Impressionist group. I may say Divisionism is painting. "Divisionism secures all the advantages of luminous and harmonious colouring, first through the optic blending of absolutely pure colours, including all the shades of the prism in every tone. Secondly, through the separation of various local elements, such as local colour, colour due to lighting, and the reactions between these two. Thirdly, through the balance of these elements and their proportion according to the laws of contrast, degradation and irradiation. And, lastly, in the choice of touch proportionate to the size of the picture." (Laughter.) There you have it in a nutshell. (Applause.) I am sure lots of you are longing to go and paint a Divisionism portrait to-morrow, and you can do so because you need not pay attention to whether you have the picture upside down or not. But it is interesting. What does it mean? Is it a passion for a spurious originality? Is it a serious hatred of what was painted by Rembrandt, by Velasquez, or by Gainsborough? Or is it mere jingle and rhodomontade? Architecture, fortunately, is less disturbed by these ravings than is painting or sculpture. It is easy to paint a picture and hang it upside down, but you cannot build a chapel or a Board school and place it in an inverted position. Moreover, as the President pointed out in his Address, architecture has a solid basis of fact, a utility which makes it a little difficult to define in that kind of phraseology. To that extent, therefore, these extravaganzas cannot apply very much to architecture. But analogies are close enough to be bewildering, and, perhaps, injurious as well. The great French philosopher Ernest Hello said that criticism is the conscience of art. So it is, or it should be. But critics need criticism just as much as their victims do. And critics should learn that it is not sufficient to be destructive; that the word "critical" should not only have its modern connotation, hostile criticism, but it should be equally encouraging wherever merit can be found to exist. (Applause.) I hope architects are not really discouraged by the assurance with which their work is attacked. During the last half-century this country has constructed

buildings which are world-famous, and which will continue world-famous. To-day admirable work is being done under very difficult conditions; work which is a prelude to still greater achievements. I am sure myself that with patience and with assiduity—above all with courage—architecture will, as the President has said, remain true to the immortal principles of the art, and will realise an achievement of which later generations may justly be proud. (Applause.)

The Very Rev. W. R. INGE, D.D. (Dean of St. Paul's): Ladies and Gentlemen, I think the seconder of the vote of thanks is only expected to make a very few remarks, and to cut what he has to say very short. I have been much struck, in listening to the admirable Address we have heard, by the fact that the President said nothing about the War, and—what is even more strange—nothing about the much more awful peace which has followed it. (Laughter.) One would have thought that, at a time like this, when the bricklayer, apparently, is only willing to do 2½ hours' work a day and to earn about £6 a week for it, and when, on the other hand, one hears of noble dukes and other peers trying to get rid of their palaces, or pulling down parts of them, while unfortunate bishops are trying to make presents of their "white elephants" to theological colleges—one would have thought that at such a time architects could only look forward to being employed in putting up sympathetic almshouses for members of the upper or middle classes, after, of course, providing a certain number of palaces for miners and railwaymen. (Laughter and applause.) Perhaps they look forward to some main street of London being adorned by splendid offices of the various Trades Unions, from which raids on the community may be organised. (Laughter.) That, very likely, will employ their talents to great effect. However, it is pleasant to find that this great profession is able to face the future so encouragingly; and so, I have no doubt, whatever may happen, there will always be a call for beautiful and graceful buildings. And, what makes it more interesting, they will probably have to take new forms, and the architects will have to devote their talents to a class of buildings which they have not had to think

much about at present. I cannot for a moment guess what the new style of architecture will be. I fancy it will not be very startlingly unlike the best we have had in the past, for, after all, the architect's materials, and so on, impose a certain restraint upon him: one cannot imagine an Impressionist or Cubist style of architecture corresponding to the vagaries of our painters, and it is only in the construction of theological arguments that the foundations are apparently ingeniously supported by the superstructure. (Much laughter.) I have nothing more to say, except to express my admiration for the Address which we have just heard, and, as one of the guests this evening, my gratitude to the architects for their kindness and hospitality in inviting me here, and in doing me the honour of asking me to second this vote of thanks. (Applause.)

The PRESIDENT: I am exceedingly obliged to you, Lord Crawford, and to you, Mr. Dean, for the kind things you have said in proposing this vote of thanks. I think the good old French method which, I believe, is still maintained in some of the City Companies, of coupling every acknowledgment of a toast with the proposal of another, would be very appropriate to-night; and, in thanking you for the vote you have accorded, I would like, in my turn, to invite this company to thank Lord Crawford and the Dean for their kindness in coming here—(applause)—and speaking to us. We do feel considerable confidence in ourselves. If we were without that, we might as well go away, because, as I say, without faith there can be no enthusiasm. And we propose—and the Council have expressed their general approval—to brave criticism and public opinion and hold an annual exhibition of our current contemporary work in the winter, in addition to the exhibition held earlier in the year at the Royal Academy. With regard to the Building Regulations which have been spoken of, I do not complain, although they do alter and affect the conditions under which we work. I think it is a very good thing that the Rules and Regulations are such as would provoke the admiration of a Michael Angelo if we could have the privilege of conducting him round London.

CORRESPONDENCE.

German War Constructions.

Upwood, The Bridle Road, Purley, 28 Oct. 1920.
To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—In Mr. Murrell's interesting article on the German War Constructions,* in describing the Zeppelin shed he mentions that the struts are supported by "curious anchor members attached to wire ropes." I do not know the construction of the sheds in Cologne, but in the three sheds at Cognelee, near Namur, the function of the wire ropes and struts was not support, but the method of erection. Fig. 1 shows the trusses

laid out on the ground ready for lifting. The foot containing the winch runs on a section of broad gauge railway track. The main strut *B* is hinged to a concrete base and to the truss. At the foot of this truss are two flanged wheels round which pass two wire ropes. One end of each of these ropes is secured to the main truss, and the other end passes round the drum of the winch. The secondary strut *C* is fixed to the rope and is also hinged on to a base plate. The function of this strut is to raise the rope so as to overcome the initial strain when the main truss and the strut *B* are almost in a straight line. As soon as the truss is in position these struts *C* are of no further use; indeed, in the Cognelee sheds they have been disconnected from their bases and hang loosely on the ropes.

It is probable that these sheds were laid out on the ground, the roof covering and the great skylights put in, and then the whole raised together. Each truss is complete in itself even to the very complicated eight-man winch at its foot. When the shed is erected the weight is taken off the winch trolleys and the foot anchored to the ground.

The great doors are hung from the top of the special frames, and are opened by a four-man winch in the thickness of each leaf. These doors had a nasty knack of running open of their own accord in a high wind and coming off the rail at the top. But in spite of some very high winds in 1919, when the sheds were used as a dump by the Directorate of Engineering Stores, the main structures remained absolutely rigid.—Yours truly,

L. E. WILLIAMS [A.].
Late D.A.D.E.S., Belgium.

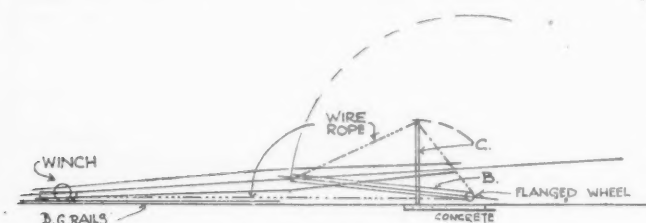


FIG 1

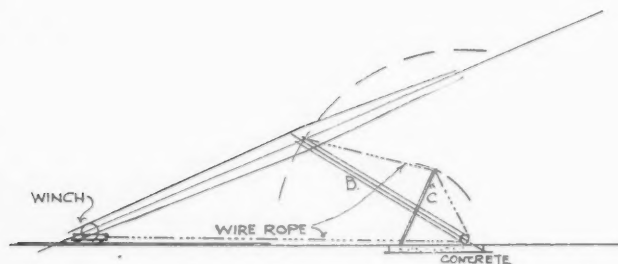


FIG 2

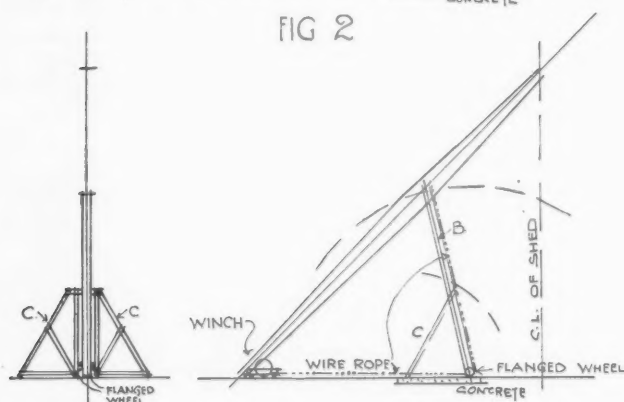


FIG 3.

ZEPPELIN SHED, NAMUR.

Professional Solidification. To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—The recent appointment of the Unification Committee, and in turn its reference of certain important questions to a Sub-Committee, carry forward a long-drawn-out controversy at least to this extent that the necessity for solidarity within the architectural profession is at length admitted: solidarity of aim at least, if not necessarily unification within one organisation. This aim is, as it always has been and must be, that of promoting and if possible securing good architecture primarily. Bound up with this, but secondary to it, is the securing of the well-being of architects.

Though numerically one of the smallest of the professions, architecture, in

our country at any rate, possesses several organisations, great and small, metropolitan and provincial, loosely connected, if connected at all, and each managing its own concerns. The results are in many ways good. There is a healthy rivalry, local needs are reasonably met, and divergent views are permitted utterance. So great are these advantages that any scheme which would militate against them must be avoided; and yet unity of general organisation is also advisable in order that the great matters of the standardisation of minimum qualification and the enforcement of a code of professional ethics may be authoritatively dealt with.

These same considerations presented themselves to certain of us rather more than thirty years ago, and I would venture to draw the attention both of the Committee and Sub-Committee to the Architects' Registration Bill, as it was drafted in, I think, 1888, the exact provisions of which are probably known now to very few. It was a carefully prepared measure, based very closely upon the Medical Act, which well met the conditions as they existed then, and would equally well meet the conditions of this time also, with a little judicious amendment—very little being needed. In principle it sought to establish a General Architectural Council upon which all existing architectural bodies as well as the public (through Privy Council nomination) should be represented. The functions of this Council would be similar to those of the Medical Council, namely to establish a register at a given date of all architects with certain practice or educational qualifications, and subsequently to restrict this register to such as have been systematically educated for the practice of architecture and have proved their qualifications—with certain carefully safeguarded powers for removal from the register of persons who should professionally misbehave.

A further section of the Bill provided for reciprocal arrangements being made with foreign countries and our own self-governing Dominions.

This measure would meet all requirements now; though it is open to discussion whether the General Council should itself examine, or whether the custom of the medical profession should be followed and several bodies be given the right of holding qualifying examinations, as in fact they do now.

What I ask is that the Bill itself should be studied by those who form the new Committee with the same detailed care as was bestowed upon it by us who drafted it—of whom but few besides myself remain alive, while none are on this Committee.—Yours faithfully,

G. A. T. MIDDLETON [A.].

Books Received.

Exercises in Graphic Statics, with Examples of its application to Practical Designing of Constructional Steel Work. By G. F. Charnock, M.Inst.C.E., Professor of Engineering, Bradford Technical College. Part I.—Roof Trusses, Braced Cantilevers, Braced Crane Jibs, etc. [J. Halden and Co., Ltd., 8, Albert Square, Manchester.]
Victoria and Albert Museum: Review of the Principal Acquisitions during the year 1917. Illustrated. 1920, 4s. 6d. net. Published under the authority of H.M. Stationery Office.

ALLIED SOCIETIES.

Manchester Society of Architects.

The following is extracted from the Address delivered by the President of the Society, Mr. A. W. Hennings [A.], at the Opening Meeting of the Session, 13th October:—

Remembering many Presidential Addresses during the past forty years, it seems almost hopeless to find anything that has not already been said, and I do not propose to do more than review the past, the recent past only, and try to point out the probable direction we shall be forced to travel.

Change, vital change is taking place in our profession, and I honestly believe it is all to the good. Let us remember with gratitude all the past efforts that have been made, the unwearying devotion that our past leaders have given to the advancement of Architecture, the glorious enthusiasm of the younger men—forgiving even the crankiness that is inevitable to all vitality and grasping firmly the fact that every year adds something to the great treasury of knowledge.

Until 1914 the development of the practice of architecture was running in ordinary channels, sometimes quietly and peacefully, and sometimes the enthusiasts gave us all a good shaking up, but, speaking broadly, any well-informed man could see pretty clearly where we were going. We followed old well-known ways, and the things done at the centres of civilisation gradually found their way into the newer countries, and again the methods of meeting the difficulties inseparable from the fresh conditions in remote places modified and affected the work done at home, but quietly and very slowly. It was all on the lines of peaceful, quiet evolution. But like a volcanic eruption came the world war, and at the end of it we find our peaceful, meandering paths torn up and distorted and the aspect of things totally changed.

As brave, reasonable men we have to face this and apply ourselves to meet the new difficulties. This eruption has certainly speeded up the change in the methods of Architectural Education. The change was coming, anyone with eyes could see it; the old system of pupilage was gradually developing into classes and schools, and in the course of years no doubt the old order would have changed into the new without trouble. Now, do not condemn the old system of articulated pupilage—it served its purpose well, and the older men amongst us who had the good fortune to be articulated to able and enthusiastic men can and do remember with gratitude and affection the kindly help received from our masters, and can call to mind how we gradually became their colleagues and how good it was now and again to meet old masters and old fellow-pupils at meetings or conferences, and so a most delightful comradeship was gradually built up. It is only natural that we should regret the passing of this dear old system, but growing numbers alone made a change inevitable.

If you look up Pugin's life you will find that in his time pupils were articulated for seven years, and had to live in the same house as their master, beginning the daily work at 7 a.m. Gradually the term of years grew less and at the same time voluntary classes came into being, and as these were the outcome of enthusiasm much good work was done for many years. Looking back I can call to mind that many men who have since made their mark, such as Sir Aston Webb and Leonard Stokes, showed in their designs in these classes just that little bit of extra go that is all the difference between ordinary and good work. And the volume of work done in those classes was tremendous. Remember, these men were working all day at the office of their master and had to prepare their designs in their spare time. We used to have a fortnight to prepare such things as a town church to seat 1,000—drawn to $\frac{1}{4}$ th scale, and the following fortnight for $\frac{1}{2}$ in. scale details of the same. Glorious, enthusiastic days they were—the students worked hard and many men in active practice gave their time as Visitors to criticise and help the workers. Do you wonder that there is a natural regret that such times and manners have passed?

Gradually these classes were welded together into a system,

and it was found necessary to hold them during the day, and the R.I.B.A. form of articles provided that the master should allow the pupils time during working hours to attend them. Experience soon showed that this did not work well. Office time was broken, the school hours were scrappy, and I do not think it was a good thing for either master or pupil. This was the beginning of the pupilage system, and I have no doubt that in the future all Architectural Education will be by some form of University system, and, indeed, it must be if we want to be hall-marked by a degree or diploma without which no man will be allowed to practise. Whether this will result in better architects may be a matter of opinion—genius will out under most adverse conditions—but I think we may be quite sure that the general level will be raised to an appreciable extent, and that is all to the good.

This progress has been wonderfully accelerated by the war, and here in Manchester the University School of Architecture has had a great accession of numbers, in London the Architectural Association School has more than 200 pupils and spends something like £1,600 per annum in expenses of tuition, and no doubt a like expansion is taking place wherever there is some system of teaching. It is a glorious opportunity to these institutions, and it is our duty as architects to help in every way—not to stand aside because we regret past ways, but frankly to recognise the change that has taken and is taking place, and to see to it that we do all in our power to vitalise it. This vitalising is really the kernel of the whole matter, and if we leave it to the University Professors entirely I fear we shall get a monotonous result—all turned out to one pattern—and I sincerely hope the various Schools will avail themselves of the help and counsel of such bodies as our own. Indeed, Manchester does so, and I trust in the future will do so to a greater extent, and the more such bodies co-operate the better it will be for architecture. Remember, after all, architectural design is a very personal matter, and the danger of academical training is to turn out students of one pattern. It is up to the Professors to see that this danger be avoided.

So I heartily welcome you students who not only go to the classes directed by our good friend Professor Dickie, but who have also joined our Society, and we will do our best to surround you with that atmosphere of enthusiasm without which an architectural life is little more than drudgery for a very small reward. The future is yours, go ahead—spare neither pains nor time to excel—don't look upon us older men as old fogies, but think of us as fellow-members and friends ever willing to give you the benefit of a lifelong experience.

Now a word to those who have passed the pupil stage and are engaged in the serious practice of gaining their livelihood by their work. Pupils you are not, but students you will or should be to the end of the chapter. How has the War affected us? Cast your mind back to the various presidential addresses during that weary period. At first, not really recognising how serious the matter was, we thought that in the lull of business we should have time to read those various books on professional matters that we had neglected or skimmed only because we were too busy to give our minds to them. I wonder how many did so. Then we began to realise how serious things were for us—our pupils and younger assistants left us, voluntarily at first, then all those fit had to go, our work was limited to £500 value by official orders, certain materials were forbidden us, labour began to be very scarce, prices rose, works were abandoned, bad news seemed always coming to us from land and sea, personal griefs at the loss of relatives and friends oppressed us, men had to give up their offices, food was restricted, and altogether we older men, debarred from taking any active part in work or fighting, had a very bad time indeed.

But one bright spot in all the gloom was the fact that our Society never suspended its work—restricted it had to be, but we met regularly, held meetings, had papers, and were always taking counsel together to help those fighting for us, to help one another, and were all looking hopefully forward to the time when the War should cease and we could resume our efforts to advance our profession. We realised that changes must take place after such an upset of all things, and tried hard to be prepared to meet the new conditions that would arise.

What an effort it was to be cheerful! We did not always succeed in being so, but we did try, and try hard. Further, we tried all we knew to get the Government to allow us to help in those matters we knew we were better fitted for than any body of men in the kingdom—the economical erection of factories—but it is to be regretted that we were utterly ignored and work that we had been trained to all our professional lives was put in the hands of amateurs, with the result that many millions were wasted in the erection of works, and we had to stand by and see the mistaken policy carried out, and also had to help to pay for it. It was one of the most bitter things of a very bitter time.

Then we turned to look ahead and prepare for matters that we felt must be faced in the future, and perhaps the most persistent one was the future education of the students when they returned. Generally speaking, our views in this direction were on right lines, and matters really seem to be advancing more or less as we expected them to.

So I ask those returned men and the newer students to give kindly thoughts to those who did their very utmost to keep the Society really alive, and who had a very heavy and dismal burden to bear.

And now I come to the difficulties we all have to face—students, ex-soldiers, and older men alike. We expected changes and troubles, but I venture to think we never expected the wholesale batch that is upon us. Previous wars have taught us that the first result was a great business boom which would give us all a chance to make up some part of the loss suffered in the past. But combinations of manufacturers on one side and Labour on the other have brought about a state of matters without precedent; the world has seen nothing like it before; certainly the last few generations have not, and on all sides there is doubt and anxiety as to what may be the outcome of it all. So far as we are concerned these troubles have resulted in a terrible shortage of material, and when we get what is wanted it is so costly that we hardly dare state to our clients what will be the probable cost of erection. Beyond all this Labour not only demands much higher wages and shorter hours but all our experience shows that per head much less work is turned out. This unfortunate combination of circumstances must, if not checked, result in general stagnation, and although for a year or so there may be an appearance of prosperity in certain trades owing to the great profits the world shortage of goods gives rise to, yet the outlook for all is not good.

To take an instance to illustrate this great difficulty—the National Housing Scheme.

Your Council worked hard to do their very utmost for the members, to get them into active work on this crying necessity, and the Manchester Corporation responded to our efforts, with the result that a great many of you had before you the promise of good and very interesting work for some years. You responded also by going very fully into the problem, indeed many of you had been fitting yourselves by special study for this very purpose, with the result that you produced designs for many thousands of houses that would have made comfortable, artistic and interesting groups of homes. All seemed to promise well, but the combinations I referred to before have checked and hindered it to a remarkable degree, and now after about eighteen months of work very few houses have been erected, carefully thought out plans have been scrapped, and in desperation various untried methods have had to be adopted with accommodation cut down to the minimum, all artistic bits abandoned, and, above all, the prospect of rents raised to a height undreamt of, and that for property that may possibly be loathed and avoided in a few years by the very people for whom it is to be built or being built.

It is very depressing, and I am sure those members of our Society who have met in council almost every week to push this matter forward will have your sympathy. How it is to be remedied I know not, but am hopeful that the difficulty will, as in an extreme case of fever, burn itself out and so gradually bring all to a more reasonable state of mind. To judge from the past history of our British people this has generally been the case, and it is best to hope that through trouble and misery we shall reach a better state of affairs. We shall learn a good lot of it if we recognise the lessons taught us.

In other directions than housing, particularly in industrial work, which, after all, is the real foundation of the prosperity of our district, the war necessities have taught us a lot and we have learned how to meet difficulties in many new and striking ways, some of which will remain and modify both planning and designing to a very appreciable extent. On the other hand, new methods of producing goods will be much more usual in the future, and this again will cause changes on our side in our practice, and the man who will not get out of old grooves will be left behind in the race.

I have referred to combinations that have hindered and are hindering us, but there is another combination that will help us very greatly, and just at present promises to materialise after many years of trying to bring it about.

At present our profession is split up and consequently weakened, and the ordinary man looks upon an architect as a man following a profession that anybody can do, and, indeed, anybody does it without being trained and fitted for the purpose. This is bad, bad for architecture as a profession and bad for the public who suffer from ignorant practitioners. After many years of seeking for a remedy the general opinion seems to have crystallised upon registration as the best way to put our profession upon such a basis that the public will not be allowed to employ any man not registered, and this will be a good jumping-off spot for the next forward move, namely that the public will not be allowed to build without employing the services of properly qualified men.

Recently the Royal Institute has managed to get together a representative body to press the matter forward—a body composed of some of their own members, members of affiliated societies, the Society of Architects, the Architectural Association, and even representatives of unattached architects and assistants. This large and influential committee is now fully exploring the difficulties and hopes to find a way by which we may approach Parliament as a united body and so get the registration wanted. Hitherto it has been impossible owing to our divisions, and you cannot expect authority to give recognition to one society only and leave all others out. May this committee work harmoniously and gain for us the desired result! Many years ago the first step was taken by the provincial societies affiliating themselves with the R.I.B.A., and for long this relationship was a very loose affair—but the growing importance of the provincial societies has caused these bonds to be knitted much more closely and strongly, and we may be justly proud that the Manchester Society has been foremost in this process. Why? The reason is that we have been energetic and enthusiastic, and although a review of the troubles of the past few years and our present difficulties may give cause for depression, yet I am sure that if we keep up our enthusiasm to press forward the education of our students and do all we can as a body to help the progress of architecture, we shall, after all, gradually rise to a much higher level than in the past.

The Church Beautiful.

The Bishop of Chelmsford (Dr. Watts-Ditchfield), opening recently an ecclesiastical art exhibition in connection with the Church Congress, said that the Church would have to keep pace with the growth of the love of the beautiful. Our boys and girls are being taught more than our fathers were—that they had eyes to see and minds to understand. In all modern schools there was everything to lead a boy or girl to grasp the fact that there was something beautiful in the world, and to try to understand its beauty. Recently he saw some books entitled *Art in Life*, issued by a well-known Labour leader for trades unionists. Such a thing was unknown forty years ago. The growth of the study of the beautiful would force the Church to be more careful than she had ever been before in the erection of her buildings and in the appointments of those buildings.



9 CONDUIT STREET, REGENT STREET, W., 6th Nov. 1920.

CHRONICLE.

The Opening Meeting.

There was a large attendance of members and their friends and several distinguished visitors present on the 1st inst. to hear the President's Inaugural Address of the Session. Among the guests of the Council at the dinner which preceded the meeting were the Earl of Crawford and Balcarres [*Hon. A.*], Lord Leverhulme [*Hon. F.*], the Dean of St. Paul's, Sir R. Antrobus, K.C.M.G., Sir Reginald Blomfield, R.A., Litt.D. [*F.*] and Lady Blomfield, Sir Lawrence Weaver, K.B.E. [*Hon. A.*], the Vice-Chancellor of the University of London, the Principal of King's College, Mr. Ernest Newton, C.B.E., R.A., the Master of the Brewers' Company, the Mayor of Westminster, Mr. Topham Forrest [*F.*], Architect to the L.C.C., etc. All were afterwards present at the Institute meeting. The President, who had only a few days before returned from the East, has greatly benefited by the sea voyage and was looking remarkable fit and well. He was warmly greeted on taking the Chair, and his Address was followed with manifest interest and appreciation.

The Civic Survey Exhibition.

A large and distinguished company assembled at the formal opening by Sir Aston Webb, P.R.A., of the Civic Survey Exhibition in the Institute Galleries at 3.30 p.m. on Tuesday, 2nd November. Invitations to the ceremony had been accepted by, among others, Sir George Frampton, R.A., and Lady Frampton, Lady Trustram Eve, Sir Ernest George, R.A., and Miss George, Sir Wm. H. Dunn, Sir Charles and Lady Ruthen, Major Barnes, M.P., and Miss Barnes, Mr. and Mrs. Raymond Unwin, and the Master of the Skinners' Company. There was a good attendance of members of the Institute, including Mr. H. V. Lancaster, to whose labours the initiation of the scheme was largely due,* and Messrs. C. Harrison Townsend, Louis Ambler, and C. W. Pitt, who filled successively the position of Assistant Director of the Greater London Survey.† There were also present several

* See Mr. Lancaster's Paper, "Civic Development Survey as a War Measure," JOURNAL, 9th January, 1915.

† The objects served by the Survey are described by Mr. Townsend in his Paper entitled "Civic Survey," JOURNAL R.I.B.A., 1st April, 1916.

of the architects who had been employed upon the work.

The Chair at the opening ceremony was taken by Mr. Ernest Newton, C.B.E., R.A., who was President of the Institute when the Survey was started, and whose strenuous and sympathetic support during the entire period of the operations contributed materially to its success.

Mr. NEWTON, addressing the assembly, said :— Before asking Sir Aston Webb to open the Exhibition, I should like to give, very briefly, a history of the Civic Survey. It is difficult to recall to-day the feelings of dismay experienced by architects in the early weeks of the war. Work was stopped in every direction, and it was clear that something must be done to provide employment for some of our colleagues, so that they might have time to readjust themselves to altered conditions. It was an anxious time for those in official positions in the Institute, but I was fortunate, as President at that time, to receive the assistance and support of all my architect friends, and, having formed a special committee to deal with matters arising out of war conditions, we got to work at once. One of our first activities was the organisation of the Civic Survey Joint Committee, on which were representatives of the R.I.B.A., the Society of Architects, the Surveyors' Institution, the London Society, the Town Planning Institute and other bodies interested in the scheme. Mr. Lanchester, to whom we are largely indebted for the initiation of the scheme, acted as Hon. Director for Greater London. The work of organising in detail was in the able hands of Mr. A. R. Jemmett, who gave his whole time and energy to the scheme, and it is due to his self-sacrificing devotion that the work was carried on so successfully. It is to be feared that he did not give sufficient thought to his own health, and we have to lament his death, which took place on the 17th September, 1919. We also owe very much to Mr. MacAlister, Mr. Dircks (secretary of the committee), and to Mr. Harry Redfern, Mr. Harrison Townsend, Mr. Louis Ambler, and Mr. C. W. Pitt as Assistant Directors. Very valuable work was also done by Mr. C. F. A. Voysey, Mr. George Walton, and Mr. W. I. Dunford. Besides the centre in London, similar surveys were undertaken in S.E. Lancashire under Professor Abercrombie, and in Yorkshire under Mr. H. W. Chorley and Mr. W. H. Thorp. It was soon evident that, although we were able to collect substantial sums, it would be impossible to finance the scheme for any length of time. We therefore approached the Government Committee for the Prevention and Relief of Distress, and it was with their support that we were enabled to carry it out. I should like to take this opportunity of expressing our gratitude to Sir G. Murray, the Rt. Hon. Herbert Lewis, and other members of the Government Committee, and to Mr. Felix Clay, the Hon. Secretary, for their great sympathy and help. Altogether this committee

granted us £13,800. The R.I.B.A. gave the use of its Galleries, and gratuitous accommodation was also provided in the other centres. It is impossible in the short time at my disposal to give any clear idea of the scope and usefulness of this Survey. Roughly, it may be stated that its object was to put in a graphic form which can be read at a glance a mass of information which would otherwise be buried in an ocean of print. This is the first time in this country that such a scheme has been attempted. Data covering the whole ground of a city's activities are recorded; methods of government, manufacturing and residential conditions, places for work and recreation, the incidence of health and disease, birth and death rates, traffic facilities, climatic conditions, and so forth. Town planning schemes in the past have often been elaborated without any clear realisation of the sociological and material conditions governing the site, or, what is of equal importance, its environment. Diagrams of this sort would be invaluable to the Ministries of Health and Transport and other authorities having the care of cities, and it is much to be hoped that the work initiated by the Institute may be continued and kept up to date. During the progress of the work the Civic Survey created a great deal of interest and has been visited by H.M. the Queen, H.R.H. Princess Mary, and many distinguished people. Mr. John Burns was particularly struck by the usefulness of the work, which he considers is an invaluable contribution to municipal records. It is hoped that the Exhibition will be well attended, and that municipal authorities will see the advantage of adopting the methods so admirably outlined in the various diagrams. I will now ask Sir Aston formally to open the Exhibition.

Sir ASTON WEBB, P.R.A., C.B., K.C.V.O. [F.]: Ladies and Gentlemen—My task is a very easy and simple, and also an extremely pleasant one, namely, to declare this Exhibition now open. I hope that it will be largely visited and appreciated, and, above all, made use of. The work is extremely pretty to look at. A lady said to me just now, "It looks like violets there, and like azaleas there." (Laughter.) They do look like that, but that is not by any means the whole idea of the Exhibition; it is meant to be of some real use in the world. And, if I might, I should like to congratulate Mr. Newton on the successful—I do not know that I can say completion—but on the successful stage to which the work has been brought. I would also congratulate the Institute, because the great thing in this world is to do something. It is those people who do something who are of use. The Institute does a good deal of talking, but when it does anything like this, it is rendering service of incalculable value to the community, and I cordially agree that, to quote the printed paper I have in my hand, "a vast amount of valuable information has been accumulated, the results of labour quietly and conscientiously devoted to research and codification, and this ought not to be left to crumble and decay in

obscurity, particularly as human energy is awakening to the importance of future development." That, I think, is a very proper note of warning in connection with the work shown in this Exhibition, that it should not be allowed to fall away into obscurity and be forgotten; because this is only the beginning, only a small part of the work. I am not sure that each of these schemes is quite complete. If not, it is to be hoped that the Institute will complete them, and also that the County Council will come in and fill that blank space in the centre, which rather spoils some of our "flowers" on the wall. We ought all, of course, to work together with the municipal bodies and local authorities, and until that blank space is filled you cannot do what the whole object of these civic surveys is, to look at a place as a whole. The vastness, the hugeness of London makes it impossible to understand unless one sees it brought to some such scale as these diagrams, so that one may take in the whole at a glance. And then it is wonderful how simple and how easy it is to see what is most wanted in the districts represented. That is the object, I understand, of the various maps. One series, for instance, shows where disease has been prevalent. Then the local authorities who see those dark patches on the Fever plan will have their attention drawn to it, and it will be for them to look into it and try to bring their patch to as light a tint as the surrounding districts are. I am perfectly sure that if local authorities will only come and see these plans, it will have a great effect on bringing that about. The only aspect in which I have taken an active part was through the London Society, where we confined ourselves to making a plan showing the whole of the arterial roads existing and proposed in and out of London, showing also where it was deficient in parks, and suggesting parkways which might surround this enormous city of ours. A very reduced copy of the plan is shown in the adjoining room. Without taking undue credit to the London Society for what has been done, I may just mention, as showing the use of these plans, that while we were engaged in it, we attended with other bodies before Mr. Asquith, the then Prime Minister, and said, "Will you take this matter up? Very soon the centre of London, the County Council area, will be surrounded entirely by town-planning schemes, and we shall be unable to get the main arterial roads running out of London through those new neighbourhoods, on the lines on which they should best go." We said, "We do not presume to say definitely that that is the exact line for the road, whether it is done now or later, but we do say the authorities should be given power to secure land so that that road originally decided upon may be made." Since the time of the Romans—and they made excellent plans of roads—until the time of George V., no road plan, until this one of the London Society, has I believe, been made in and out of London. Mr. Asquith was very sympathetic. He said, "I cannot appoint an authority on the spur of the moment"

—of course we knew that it would probably take several years before any appointment could be made—"but you go to all the local authorities and get them to agree these lines of roads, and when you have done that, see me again." We did. We had conferences all round London with the local authorities. We told them, "We think this is the best line of road, and if you don't think so, perhaps you will tell us which it should be." They did this, and although in certain cases we did not entirely agree, still we got a general agreement about the lines of the main roads out of London. We then went to Mr. Asquith again. The war, however, had then broken out; Mr. Asquith could not attend to it, and it was referred to a Government Department. We were afraid that that would be the end of it. But, as you know, when the war ended, a Transport Ministry was started. We were afraid, again, that the railways would be their only concern and that the roads would be again overlooked. But that has not been so. A Road Department has been started—exactly what we hoped might be done. There is an excellent man, if I may venture to say so, at the head of it, and the roads are being looked after. I am assured that in regard to all town-planning schemes which now come before the Government, one of the first things they look at is whether they encroach on the lines of roads as laid down on the London Society's plan which is shown here. That is really a step in advance as regards roads. I do not think we shall get them all made, but we expected there would be unemployment after the war and that this would be an excellent opportunity for the employment of unskilled labour. And that, again, is being done, as we see by the papers; unemployed men are to be put to work preparing some of these roads. I mention that, not for the glorification of the London Society, but as some hope that this very much larger scheme of Civic Survey will also have an influence on the betterment of Greater London. One of the difficulties is that Greater London—and Central London for the matter of that—is tied up in water-tight compartments; and to get anything like a scheme and to get various authorities to agree, is an extraordinarily difficult matter. What we all want to see, and what is greatly wanted, is the Western Road, which includes the widening of Euston Road and Marylebone Road, which can easily be done by taking in the forecourts on both sides. This goes on very well through Wormwood Scrubs, until it gets to the outline of the County of London, and then the next authority says, "We don't want your Western Road at all; we will not agree to it." And so for some years it has been stopped on that account. Those are the difficulties which present themselves, and which will, sooner or later, have to be overcome. It is important that the Institute should decide what is to be done with these maps and diagrams—where they shall go, and how they can be made constantly available. I am afraid you cannot reproduce them as easily as we have reproduced the London Society's plan. To reproduce your beautiful colours would be an enormous expense,

but don't give it up till you have found a use for it. Most of us have friends who have spent all their time acquiring knowledge, but who lack the faculty of making use of it. Knowledge which is tied up in that way is of no use to anybody, and the Institute has to find some way of disseminating the knowledge acquired by the Civic Survey and of showing its importance. When once that has been done, I feel sure you will find you will have any amount of assistance in completing these plans. This Exhibition, I may say, is quite free—though I do not know that people think so much of things they do not pay anything for; often they do not. I would ask those present to make it known to anybody who is interested in these matters, and assure them that they will see a most beautiful set of plans. If they will only take the trouble to see what it is all about, they will acknowledge that the Institute has done a very great work towards the well-being and the civic beauty of the great city in which it is our privilege and delight to dwell. And not only in London; there are already similar efforts being made in Lancashire, in Yorkshire and elsewhere, to the same end. There again at the London Society we found that a good many of the great towns of England have similar societies; they help to increase the interest of those who live in them, and remind them of their duty to do something towards the amelioration of the condition of the people, and for the beauty of the town in which they live. (Applause.)

Mr. WALTER CAVE [F.]: I should like to move a vote of thanks to Sir Aston Webb for having so kindly come to-day to open this Exhibition.

Mr. H. V. LANCHESTER [F.]: I have great pleasure in seconding the vote of thanks. The Institute is very much honoured by Sir Aston Webb's presence here to-day, and is grateful to him for the interesting explanation he has given of the work shown on these walls. I should like to supplement his remark about the blank space in the maps. The blank space was left because it was found that the London County Council had already done so much work in that area that it was difficult for the Civic Survey to dovetail their own work in with it. The County Council would have no difficulty, by adding further data, in filling in the blank space and so making the maps and diagrams complete to the centre.

The vote was carried by acclamation, and was briefly responded to.

Sheffield's Civic Survey.

The special correspondent of *The Times* at Sheffield, in the issue of the 28th October, pays well-deserved tribute to the municipal authority of that city for the excellence of its service in various departments of civic activity. Its latest claim to distinction, he says, is that it is the first municipality to conduct its own civic survey, and last week at the Town Hall there was thrown open to inspection a large number of plans and diagrams which have been drawn up as a groundwork upon which development plans for the future should

be based. This exhibition, which is the result of work undertaken for the Corporation by Professor Abercrombie, of Liverpool University, is profoundly interesting. Describing the exhibits, *The Times* contributor says:—

Contour maps show the difficulty of road improvement in the city and of making ring roads connecting the outskirts, and the compensating advantages of the healthy barrier of hills which prevents it being entirely surrounded by industrial development, reduces congestion in the streets and minimises the cost of road construction and repair by warning off traffic merely passing through on its way to some other centre. Large scale maps of the centre of the town show how the different industries group themselves together in certain fairly well-defined areas, and it is suggested that powers should be acquired to regulate to some extent the use to which slum areas shall be put after the demolition of houses. The direction in which the works are extending will also have to be considered in connection with the provision and placing of playgrounds. One plan of the streets is designed to show that shops follow the pedestrian and tram routes, that the best shops are where these routes coincide, and that where they divide the shops are along the pedestrian route. Another street plan indicating the position of licensed premises will make it easy in considering road widening schemes to decide which side of a street it will be cheaper to work upon.

The plans dealing with housing are very instructive. One shows the back-to-back, or, as they are called here, antediluvian houses, which date back to the days before the great flood in 1864, no permits for the erection of this type having been issued since. Another shows in different colours the houses described as "in bad condition," "poor," "fair" and "good"; a third suggests the way in which they should be dealt with, different colours indicating "demolish," "convert," "renovate" and "no recommendations"; and a fourth shows in colours the degree of urgency for the carrying out of the recommendations, whether at once or in one of five periods, the length of which in existing conditions with regard to housing are not defined.

Some of the maps and diagrams are pitiless in showing the conditions in Sheffield at their worst. It is shown, for instance, that in the district where many of the works are situated the density of the population is much greater than it seems. In the whole area of 73 acres the average was 75.5 persons to the acre; by marking off the works area it is shown that the housing area is really 19 acres, with an average of 282 persons per acre. Health diagrams drive home the lesson that the presence of large works tends to increase the death rate. A contour map, based on smoke statistics, shows how the various districts are affected. In this it has been accepted that industrial smoke does not generally rise above the 300 ft. contour. The sites of the various housing schemes in Sheffield are shown on this map.

In these plans and diagrams, which I was afforded an opportunity of examining to-day, a mass of information collected by the various departments of the Corporation has been embodied, illustrating from different points of view the present condition of the town in a form which will be most helpful to those engaged on reconstruction or development schemes.

Road Scheme accepted by L.C.C.: Work for Unemployed.

The London County Council at their meeting on the 26th October decided, on the recommendation of the Special Committee on Unemployment, to accept the Government's arterial road proposals, subject to the obtaining by the Government of any necessary statutory powers to enable the Council to obtain immediate possession of land or other property.

It was further resolved, on a special report of the Improvements Committee, that on the undertaking of the Government to pay at least 50 per cent. of the cost, the Council was prepared to begin construction of the Eltham "by-pass" road, which is intended to relieve the Maidstone Road where it passes Eltham. The Woolwich Borough Council will be asked to carry out the work on the County Council's behalf.

Particulars of the new roads were given in the last issue of the JOURNAL, p. 499.

Architects and the Unemployment Act 1920.

Enquiries having been made at the Institute as to the position of architects under the Unemployment Act 1920, the opinion of the Institute solicitors, Messrs. Markby Stewart & Co., was asked upon the following point—Whether architectural apprentices who receive pay and architectural assistants who are paid not more than £250 a year come under the scheme of compulsory insurance provided for in the Act. The solicitors reply as follows:—

"We have now considered the point raised in your letter and call your attention to the provision of the Act that: 'All persons of the age of 16 and upwards who are engaged in any of the employments specified in the 1st Schedule, Part 1, not being employments specified in Part 2 of that Schedule, shall be insured, etc. (Section I.).'

"Part I of Schedule I. defines 'employments within the meaning of the Act,' and speaking generally, and we think sufficiently for your purpose, employments must be (1) in the United Kingdom, (2) under any contract of service or apprenticeship.

"The 'excepted employments' mentioned in Part 2 of the 1st Schedule include (a) Employment under any Local or other Public Authority, Railway Company or Public Utility Company, or (b) employment in which the persons are entitled to rights in a Superannuation Fund established by or in pursuance of an Act of Parliament for the benefit of persons in that employment, where (in all cases) the Minister of Labour gives the Certificate referred to in clause (d). This might possibly include an architectural assistant in the service of one of the bodies referred to, or entitled to rights in such a superannuation fund as above mentioned.

"The 'excepted employments' also include:—

"(h) Employment otherwise than by way of Manual Labour and at a rate of remuneration exceeding £250 a year or in cases of part time service at the equivalent of that rate. This clause (h) shows that an architect's employees (not being manual workers) who are paid not more than £250 per annum (or not exceeding that rate) must come under the Scheme of Compulsory Insurance.

"Section 3 of the Act provides a process by which the Minister of Labour may grant Certificates of Exemption from liability to become or continue to be insured under the Act, in cases where any employed person proves that he is in receipt of any pension or income of the value of £26 or upwards which does not

depend on his personal exertions, and other less common cases mentioned in the section. So that it would appear that a non-manual employee receiving less than £250 a year but possessed of a house assessed at £26 or more will be able, if he chooses, to get exemption.

"It might be well to point out to you that Section 18 of the Act provides the machinery for 'contracting out' in cases where a 'special scheme' is established for 'any industry.' We understand that this is the section under which the Ministry have power to approve or make a special scheme which, for instance, might apply to architectural clerks as a body, and if and while such a special scheme is established all employees and insurable persons in that calling will be under this special scheme (compulsorily) and not under the general scheme of the Act.

"It is to be remembered that the contributions to be made by the employers are payable not only in respect of insured persons but also in the case of persons exempt under the provisions of Section 3 (see Section 5, sub-section 7). But we do not suppose that exemption certificates will be numerous.

"Contributions will not be payable in respect of any person who is in receipt of an Old Age Pension."

Franco-British Conference on Architectural Education.

In the September issue of the JOURNAL a brief announcement appeared of the Franco-British Conference which it had been arranged to hold at Paris to discuss the revision of present method of architectural education in order to give students a better practical training and more adequate equipment for the profession of architecture. The Conference has been organised by the R.I.B.A. and the Société des Architectes Diplômés, and will take place on the 12th and 13th November. The function will be inaugurated by the reception of delegates by the President and Members of the French Committee at 10 a.m. on the 12th November. The remainder of the day will be devoted to the reading of Papers as set out in the following time-table:—

10.30 a.m. "The Training Programme of the Ecole des Beaux-Arts," by M. Jules Godefroy, Government Architect, Member of the Conseil Supérieur de l'Enseignement de l'Ecole des Beaux-Arts.

11 a.m. "The Relations between British and French Architects," by Mr. John W. Simpson, Membre Corr. de l'Institut, President R.I.B.A.

11.30 a.m. "Architectural Training in Great Britain," by Mr. Paul Waterhouse, F.S.A. [F.].

2.30 p.m. "The Work of the Architectural Association Schools," by Mr. H. Robertson, S.A.D.G.

2.45 p.m. "The Work of the School of Architecture, Liverpool University," by Professor C. H. Reilly, M.A.

3.30 p.m. "The Work of the Schools of Architecture of Scotland," by Mr. A. N. Paterson, A.R.S.A. [F.], President of the Institute of Scottish Architects.

On the 13th November the French and British Conference Committee will meet at 10 a.m., and at 11 the Ecole des Beaux-Arts will be visited by the

British delegates. At 12.0 members of the Conference will be the guests at luncheon of the President and Council of the Société des Architectes Diplômés. After lunch there will be an informal discussion on the following subjects—

- (1) The Educational Value of the Study of Old Work.
- (2) The Business Training required by an Architect.
- (3) Training in Town Planning and Civic Design.
- (4) Possibilities of Co-operation in Architectural Training.

The British arrangements for the Conference are in the hands of Mr. Arthur Ken, Hon. Secretary R.I.B.A., and Lieut.-Col. Cart de Lafontaine, O.B.E. [A.], Hon. Secretary of the Conference Committee.

Preservation of our Cathedrals and Churches: The Church's Trust.

In the House of Lords on the 27th October Lord Parmoor moved "that this House is of opinion that an Advisory Committee,* with power to consider the condition of cathedrals and churches, should not have been appointed without consultation with the Church authorities and without some proof that the provisions for the protection of cathedrals and churches which have prevailed for centuries have proved inadequate; or that the Church has in any way failed in her sacred trust towards these buildings."

Most lay Churchmen, said Lord Parmoor, regarded this as the first step in an endeavour to bring within official control the supervision of buildings dedicated to religious purposes. The possibility of placing buildings of that character in official hands was one that ought not to be entertained. He could find no reason whatever for this proposed extension of bureaucratic action, which was in itself most regrettable. Their churches and cathedrals would become a sort of fighting ground for architects and archaeologists. In the letter which he received from the Office of Works on 4th October, in reply to his inquiry for the reasons why the proposal for an Advisory Committee was made, Sir Lionel Earle assured him "that there is a widespread feeling among archaeological savants that if Parliament thought it necessary, as it undoubtedly did, to ensure some measure of protection for national monuments, how much more important is it that some measure of protection should be given to the far more important national buildings, such as the great cathedrals and some of the more important churches." To a plea of that kind he could oppose the practically unanimous feeling of Churchmen in this country against the introduction of official interference with their sacred duty in regard to the restoration and control of these buildings. The National Church Assembly was meeting for the first time in November. If they had a body of that kind, was it thinkable that they should appoint such an Advisory Committee without any chance of consultation with it?

The Archbishop of Canterbury said the surprise with which he read in the Press that this Committee had been appointed was not in the least due to the fact that interest should be taken by the whole nation in the care and custody of our ecclesiastical buildings, which were of absolutely priceless and incomparable value, but because he had never heard a word about it, although it was dealing with a subject with which his responsibilities were largely concerned, and which they had been handling with the most constant and prolific care for many years past and in the most public way possible. His question was, why should they need the

Committee at this moment to deal with this problem? There was no allegation that the problem had been left untouched by the Church for a very long time past, and that it was high time for someone else to step in and do something. As soon as the Committee was appointed it plunged into the middle of something that was at that moment going on in another way. Before the War this subject was much before the public and before the Church, and in 1913 the Archbishop of York and himself appointed a committee to look into the whole question, who produced a long and elaborate report with a number of recommendations. That report was considered by Committees of Convocation, both at Canterbury and York, and debates took place. Meantime, the War was at its height, and the idea of obtaining Parliamentary sanction for some of the proposals was out of the question. The idea of building operations was not only undesirable, but practically impossible. It was quite obvious that the moment was inopportune for dealing with the matter. But things had not been allowed to slumber. Some of the recommendations required no Parliamentary sanction, and they could be carried into effect. Everything was done to show that action was being taken on the subject in the various dioceses. He contended that upon this subject the Church had of late years taken the greatest possible care of the matter, and the views of archaeologists and historians had been carefully weighed. He did not want or need a committee, as all that was necessary was being done by the Church. If it could be shown that it was not being done, then he would agree to the Committee. In the circumstances he did not propose to nominate to the Committee.

Lord Stuart of Wortley argued that the best course to pursue was that—of which long experience had been gained—of the Church authorities voluntarily resorting to the best advice obtainable. If the alternative was to be resort to the archaeological savants of the Office of Works, he would remind their lordships that the condemnation by that Department of the New Scotland Yard buildings at the time of their erection was itself condemned by nearly every architect and artist of distinction.

The Earl of Lytton, replying for the Office of Works, said it was not from discourtesy that he did not follow the arguments which had been used, but because they struck him as being irrelevant to the motion. What the Government had done was to appoint a Committee to advise the First Commissioner, first, on the question of amending and strengthening the Ancient Monuments Act. He was surprised that it should be made a ground of complaint that the Committee had been appointed without the First Commissioner having overwhelming proof that the existing provisions for the protection of cathedrals and churches were inadequate. No allegation had been made that the Church had failed in her sacred trust; but he saw no reason why those responsible for ecclesiastical buildings should not have taken a course similar to that which, when he was at the Admiralty, he agreed to take in regard to certain British hospitals—that was, to regard the hospitals as buildings of such importance that they should be treated as ancient monuments and not be altered structurally without consultation with the Office of Works. It was not his business to forestall the Committee's report, but the motion of the noble lord was one which no Government could accept.

Lord Phillimore said churches and cathedrals were only ancient monuments in a very secondary sense. These sacred buildings should be fitted for the use of the present time, and not hampered by any official.

Earl Beauchamp assured Lord Parmoor that it was exceedingly wide of the mark to conjure up visions that the Advisory Committee would recommend legislation the effect of which would be to take away the control of the cathedrals and churches from the Church of England.

The Earl of Selborne described the action of the Office of Works as utterly discourteous to the authorities of the Church of England, whose sole property these buildings

* See JOURNAL R.I.B.A., 28th August, 1920.

were, and as greatly presumptuous. The appointment of this Committee was, in his opinion, the first step in a deliberate policy of eventually securing to the Office of Works the same control as it had now over the preservation of ruins, and to the First Commissioner some *locus standi* where he had none whatever at present. This was not a Cabinet matter. He doubted whether the noble earl who had replied for the Office of Works ever heard of the appointment of this Committee until he read it in the *Times*. It was a Departmental blunder.

The Earl of Crawford hoped their lordships would be convinced that if there had been any oversight there had been no intention of discourtesy to the Church or conspiracy against it. This was no new matter. It had been discussed for twenty years whether Church and secular buildings were more likely to be handed down unimpaired to posterity if they remained in the hands of small groups or individuals than if the voice of Parliament or a Department of the State were allowed to intervene. He would like to hear the evidence in favour of the divergent views, and he did not think it necessary to pass a vote of censure on the Government for appointing a Committee to advise them concerning the subject.

Lord Parmoor said his motion implied no censure of the Government for the appointment of the Committee in so far as its duties had relation to secular buildings.

On a division the motion was carried by 27 votes against 17—majority 10.

The Uplifting Influence of Beauty.

Speaking recently at the opening of the Liverpool Autumn Exhibition of Modern Art, Mr. John Galsworthy said that art was the only really progressive spiritual uplift of human life. There could be no social evolution of any use, he declared, which was not grounded on the increase and diffusion of the sense of beauty. We talked of the uplifting influences of output and of production, trade and industry. He did not deny their value, but it was time we pondered more seriously on the real object of civilisation. Beauty and dignity of human life should not be left to a tiny section of the population. If we were brought up to it a vast proportion of us could appreciate beauty—an appreciation which underlay all national improvement and social reform. At present the arts were railed off; the public poked buns at them at the end of its umbrella, and watched their antics. There was a disposition now among Labour leaders to ask that beauty should be brought into the lives of the people. That was a good sign, for it was the first need of every country. In an age which tended more and more to make a god of blind production it was essential that the beauties of art should lead to the eye. Of old the best artists were employed to decorate the monasteries and churches which people then frequented. Why could not the best painters and sculptors to-day be asked to decorate the schools, colleges, hospitals, theatres, museums—yes, even the public houses, the clubs and the railway stations? We wanted more real beauty where we could all see it every day. If we went on blindly producing without cultivating the instinct for beauty we should go steadily downhill. And if we did not improve our conception of the dignity of human life we should head straight for another world war.

The Building Industry: Employment of Ex-Service Men.

In pursuance of the policy of pressing forward house building and employing ex-Service men thereon the Government, it is stated in *The Times*, have approved of certain big housing schemes, which are to be started almost immediately. At least one of these will be in London.

Contrary to persistent statements by opponents of the employment of ex-Service men, there will be no "sweated" labour, as the men will receive the district rates of pay.

In undertaking these schemes the Government are very far from wishing to irritate trade unionists, for it is recognised that where the new men, who are to be classed as "adult apprentices," are employed the success of the experiment can only be secured by the co-operation of the union men, who will have to instruct the recruits.

The question of guarantees against unemployment demanded by the conference of building trade operatives at Manchester last week is being carefully considered by the Ministry of Health. There is, however, a large consensus of opinion, not confined to official circles, that such guarantees are quite unnecessary, there being no prospect of slackness in the building trade for years to come. If the situation would be eased by the giving of such a guarantee, the Government would not be running any grave risk in giving it.

In Scotland and other parts of the United Kingdom no demand for guarantees has been put forward.

The trade is divided on the subject of taking on the ex-Service men. The bricklayers and carpenters are hostile, while plasterers, masons and slaters are adopting a more benevolent attitude. Certain unions have even passed resolutions in favour of admitting them.

To remove the fear of unemployment among building operatives, it is pointed out that 450,000 more working-class houses require to be built in order to meet the present deficiency. In addition, the annual shortage of houses is estimated at 100,000. Then there is the question of slum clearances, while an enormous amount of construction is required for commercial purposes, part of which is held up under the powers given to stop "luxury" building. Finally, there is "luxury" building itself. Moreover, there is the great amount of building labour required for repairs.

Fuel Research Board's Work: "The Coal Fire."

H.M. Stationery Office have published for the Department of Scientific and Industrial Research a report entitled *The Coal Fire* [Fuel Research Board, Special Report. No. 3], which describes the work carried out by Dr. Margaret Fishenden in connection with a research into domestic heating; the investigation was directed by the Air Pollution Advisory Board of the Manchester City Council, and grants-in-aid of the work have been made by the Research Department. The investigation into the efficiency of open fires has yielded a collection of carefully ascertained data from which it is believed that a new departure can be made in dealing with the whole question of the use of coke and other forms of smokeless solid fuel in domestic fires.

The Alexander Thomson Travelling Studentship.

This Studentship (value £75; also possible second prize of £25), which is competed for every third year, is open to architectural students between the ages of 19 and 34 years residing in the United Kingdom and qualified as described in the Deed of Trust. The Studentship was founded for the furtherance of the study of Ancient Classic Architecture as practised prior to the commencement of the third century of our era, and with special reference to the principles illustrated in the works of the late Alexander Thomson. The subject set for the next competition is "A Temple of Memory," drawings to be sent in by the 15th April, 1921. The memorial is primarily intended to be non-sectarian in character and to commemorate both the sacrifice of the fallen and the victory attained. The conditions and regulations, with plan of site, may be obtained from the Secretary to the Trust, Mr. C. J. MacLean, 21, West George Street, Glasgow.

COMPETITIONS.

Gateshead War Memorial.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competition, because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

By order of the Council,

IAN MACALISTER, *Secretary*.

Llandudno War Memorial.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are unsatisfactory. The Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the Competition.

King's Own Yorkshire Light Infantry: Proposed Memorial in York Minster.

The Assessors of this Competition, Mr. Walter Tapper [F.], Mr. H. V. Lanchester [F.], and Mr. Robert Atkinson [F.] have examined the thirty-one Drawings submitted, and their award is as follows:—

Placed First.—No. 6: Mr. Chas. F. Annesley Voysey.

Placed Second.—No. 7: Mr. T. Frank Green. Twenty-five Guineas.

The following are bracketed equal and awarded Fifteen Guineas each:—

No. 15: Mr. Wilfrid Bond.

No. 11: Mr. Clement W. Jewitt.

No. 25: Messrs. Leonard Stokes, Drysdale and Aylwin.

No. 29: Messrs. Whiteing, Reynolds and Hill.

21st October, 1920.

The Drawings were on exhibition in the rooms of the Society of Architects, 28 Bedford Square, W.C.1, from the 1st to the 6th November.

OBITUARY.

The late Thomas Lennox Watson.

Glasgow has lost an architect of note in Mr. Thomas Lennox Watson, who died on the 12th of last month, in his seventieth year: he had retired from business for some three years. After a period of training with Alfred Waterhouse, he began practice in his native city, and there most of his work has been done. From the first he took an active part in local affairs, public and professional: by 1895 he was President of the Glasgow Institute of Architects, and for years a member of its Council—a very successful exhibition of metal work promoted by the Institute owed much to his efforts. He became a Fellow of the R.I.B.A. in 1884, when provincial interest in the Institute rather languished, and was able to awaken in others a sense of its claims: in 1917 he joined the class of Retired Fellows.

The influence of his master, Waterhouse, is evident in such early work as the Philosophical Society's Rooms, Bath Street, and, in lesser degree, in Adelaide Place Baptist Church just adjoining: a classic design but with some details of a Lombardic character: Victoria Baths, Butterbiggins Road, too, in Revival Gothic, but the manner passed, and Hillhead Baptist and Wellington United Free Churches are quite academical, the latter in its south front a minor Madeleine. He built several large Board Schools: the Adelphi, on the south side of the river, is perhaps the first of the central hall type; St. George's Road School, and Garnetbank. The last is contiguous to an important block of shops and flatted houses in Sauchiehall Street built some time after, during the short period of a partnership with Mr. Henry Mitchell. The premises in St. Vincent Place of the *Citizen* evening newspaper, in the style of the Renaissance of the Low Countries, and offices in Bath Street, are among his public buildings. The four last it may be noted, are of red sandstone, marking the exhaustion of the white variety, until then almost exclusively employed for Glasgow frontages. Of domestic work, a hydropathic at Kilmalcolm, a West-end mansion in Great Western Road, and the clubhouse of the Royal Clyde Yacht Club at Hunter's Quay, with adjoining hotel, are examples: the house and club have half-timber work in their upper storeys, and the latter was won in competition, a form of professional activity Mr. Watson had his full share of, but not with much success.

His connection with E. L. Watson, the well-known naval architect, brought him commissions for quite a number of yacht interiors—the *Meteor* for the German Emperor, and the *Mohican*.

Keenly interested in various civic questions and forming opinions of his own, in their support he was a pertinacious controversialist. The city's cross-river traffic engaged his attention for long, and to the last. His solution was a fixed high-level bridge in opposition

to a swing or lifting, and this he advocated by public discussion, letters to the papers, and pamphlet, gaining the adhesion of the Glasgow Institute of Architects to his project and overcoming the objections of some opponents.

Earlier he had begun a study of the vault of the Lower Church of Glasgow Cathedral, and to this he devoted much time, and when his conclusions were formed with characteristic vigour he made them known. His contention was that the central aisle vaulting, of quite unusual intricacy, is an emendation and advance on the original design that but continued the ordinary quadrupartite panels of the north and south aisles that still remain. This surmise was combatted by Dr. P. Macgregor Chalmers with vigour, but none can question Mr. Watson's very original and ingenious argument, as presented with persuasiveness and cogency in the monograph on the subject he published in 1901, valuable to archaeologists generally, who can on the published evidence form their own opinion. The large book was followed by a pamphlet edition.

Turning his attention to concrete construction for small dwellings, he took out patents for hollow-wall and for monolithic construction, where the wall is formed on the horizontal and erected as one piece. This method he had quite recently put in practice in a cottage built at Kilbirnie; the walls, after hardening on the flat, were raised to the vertical with little exertion in one and a half hours.

With his juniors of the local Architectural Association he was always sympathetic, and helpful with Papers—one on Acoustics was particularly valuable; with his apprentices he read Viollet-le-Duc before the American translation had appeared of the chapter on "Construction." For many years he was a Governor of the Royal Technical College, and took a leading part in the formation of the School of Architecture that superseded the former separate architectural courses of the College and the School of Art. The work he had last in hand was the war memorial for the college, in conjunction with the sculptor, Mr. Killock Brown.

Mr. Watson is survived by his widow.

A. MCGIBBON [A.].

The late John Dixon Butler [F.].

We regret to announce the death, in his sixtieth year, after a brief illness, of Mr. John Dixon Butler, Architect and Surveyor to the Metropolitan Police and Police Courts. After about 15 years in general practice, during part of which time he acted as Surveyor to the Metropolitan and City Police Orphanage, Mr. Butler was appointed Architect and Surveyor to the Metropolitan Police in October, 1895, and completed 25 years' tenure of this post two days before his death. He was elected a Fellow of the Institute in 1906. During his career Mr. Butler was responsible for the design and erection of upwards of 200 police buildings, including police courts, police stations, blocks of flats for married officers and

section houses for the accommodation of single officers, and in every type of building he introduced a large number of improvements. Among his larger works may be specially mentioned the new Police Courts at Great Marlborough Street, Old Street, Tower Bridge, Clerkenwell, Greenwich, Woolwich and the reconstruction of Westminster. The rebuilding of Thames Police Court, for which he had prepared designs, is now about to be taken in hand.

ARCHITECTS' AND SURVEYORS' ASSISTANTS' PROFESSIONAL UNION.

LIVERPOOL BRANCH.

The members of the Liverpool Branch of this Union, by the kind permission of the architect, Mr. G. Gilbert Scott, A.R.A. [F.], paid a visit on October 30th to the Liverpool Cathedral works and site. The party were greatly interested in all they saw, and doubtless took away with them sundry ideas of planning and design that will stand them in good stead in the carrying out of schemes of a very much less pretentious nature that they may be associated with in years to come. The vastness of the scheme is shown by the following figures:—

	Feet
Length of building as designed	561
Length of Lady Chapel	100
Total length	611
Length of portion now being built	300
Height of Chancel	116
Width of Chancel	47
Height of Arch of Central Space	62
Width across Chancel and Aisles, inside measurement	86
Length of Chancel	152
Great East Window, 76 feet high and 36 feet wide.	

The foundation-stone was laid by the late King Edward on July 19th, 1904, and the Lady Chapel consecrated on June 29th, 1910.

During the visit it struck me what a great opportunity presented itself for starting a fund to defray the cost of building the central tower above the central space as a memorial to those who gave their lives in the Great War so that those living and future generations might live in peace. What more fitting memorial could be erected!

FRANK A. JAMIESON, *Licentiate*,
Branch Hon. Sec.

METROPOLITAN BRANCH.

The Programme of Social Events to Christmas, 1920 is as follows:—

Saturday, 13th November.—A dance at the Portman Rooms, 7.30 to midnight. Tickets 9s., or 17s. for double ticket; refreshments inclusive.

Saturday, 27th November.—A visit to the Soane Museum, at 2.30. Party limited to 25. Members and Probationers only.

Saturday, 4th December.—A visit to the Tate Gallery, at 2 o'clock. Party limited to 30, conducted by Guide Lecturer. Meet in Entrance Hall.

Saturday, 11th December.—Whist Drive at the Cabins Restaurant, Caxton House, Tothill Street, Westminster, at 7.45 for 8. Tickets 5s. including refreshments.

A remittance must accompany all applications for Dance and Whist Drive tickets, which can be obtained from the Hon. Sec., Social Sub-Committee, A.S.A.P.U., 33, Tothill Street, Westminster.

Wren's Threatened Churches.

The Guildhall Librarian has organised a silent protest against the proposal to demolish a number of the City churches by organising a little exhibition of old and modern views of those which have been marked down for demolition. All the views, which may be seen in the hall leading to the library, have been taken from the Corporation's rich collection of Londoniana. The engravings number about 50, and there are some excellent photographs, with interior views and details. The Churches of St. Dunstan-in-the-East and St. Dunstan-in-the-West, St. Botolph, Aldgate (of which there is a view dated 1740), St. Anne and Agnes, St. Vedast, St. Mary Aldermanbury, St. Nicholas, Cole Abbey, and St. Michael, Cornhill, are particularly well displayed.

Royal Academy Lectures

Principal A. P. Laurie, F.Sc., Professor of Chemistry in the Royal Academy, is delivering the following course of lectures at the Royal Academy on the dates mentioned:

1. *Wed., Nov. 10.*—Methods of Painting as illustrated by magnified photographs of the brush work of Romney and Hobbema and other portrait and landscape painters
2. *Thurs., Nov. 11.*—Modern Pigments: their proper Selection and Use.
3. *Fri., Nov. 12.*—Painting Media: Oils, Varnishes, and Tempera.
4. *Mon., Nov. 15.*—Methods of Wall Painting.
5. *Tues., Nov. 16.*—The Theory of Colour and its Application to Painting.
6. *Wed., Nov. 17.*—The Nature and Properties of Building Materials, new and old.

MINUTES.

At the First General Meeting (Ordinary) of the Session 1920-21, held Monday, 1st November, 1920, at 8.30 p.m.—Present: Mr. John W. Simpson, *President*, in the Chair; 45 Fellows (including 15 members of the Council), 49 Associates (including 3 members of the Council), 7 Licentiates, 1 Hon. Fellow, 2 Hon. Associates, and numerous visitors—the Minutes of the Meeting held 7th June were taken as read and signed as correct.

The President delivered the INAUGURAL ADDRESS of the Session.

On the motion of the Right Hon. the Earl of Crawford and Balcarres [*Hon. A.*], seconded by the Very Rev. W. R. Inge, D.D., Dean of St. Paul's, a Vote of Thanks was passed to the President by acclamation.

The President having expressed his acknowledgments, the proceedings closed and the Meeting terminated at 10 p.m.

NOTICES.

Election of Members, 3rd January, 1921.

Applications for election as Fellow have been received from the following Licentiates who have passed the qualifying examination. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 29th November 1920:—

- ADKINS: JOHN STANBEN, 8 Montague Road, Richmond Hill, Surrey.
 ARMOUR: JOHN, Bridgegate, Irvine, Scotland; Smith-hill, Irvine, Scotland.
 BARKER: ROGER BRADLEY, Town Hall, Wolverhampton; 62 Compton Road, Wolverhampton.

- BLAIN: WILLIAM JOHN, 144 St. Vincent Street, Glasgow; 11 Lauderdale Avenue, Newlands, Glasgow.
 BRUNTON: FREDERICK SEPTIMUS, Electrical Federation Offices, Holborn, W.C.; 39 Twickenham Road, Teddington.
 CAVE: AYLWIN OSBORN, "Treyford," Letchworth.
 CHURCH: ARTHUR HAROLD, J.P., 16 and 17 Devonshire Square, Bishopsgate, E.C.2.; Inglenook, Wavertree Road, Woodford, E.18.
 CRANE: LIONEL FRANCIS, 94 Church Street, Kensington, W.8.
 DANIEL: THOMAS BRAMMALL, Blackwall Yard, E.14.; Ventnor, Chislehurst, Kent.
 DOLMAN: WILLIAM LEDSHAM, Crescent Road, Windermere; Bleak House, Windermere.
 DURLACHER: ALEXANDER PERCY, A.M.I.C.E., F.S.I., 15 New Bridge Street, Ludgate Circus, E.C.4.; 67 Parliament Hill Mansions, N.W.5.
 DURST: AUSTIN, M.A. (Cantab.), 3 Raymond Buildings, Gray's Inn, W.C.; Dent House, Bushey Grove Road, Watford.
 ENGLISH: CHARLES WILLIAM, 36 Mecklenburgh Square, W.C.1.
 EWEN: ARTHUR JOHN CLIFFORD, 24 Coleman Street, E.C.2.; 8 Champion Grove, Denmark Hill, S.E.5.
 GALE: ERNEST SEWELL, 15 New Bridge Street, E.C.; 101 Sutton Court, Chiswick, W.4.
 GARLICK: FRANCIS JOHN, 21 Lombard Street, E.C.3.; 40 Windsor Road, Church End, Finchley, N.3.
 GASKELL: PETER, J.P., Albert Chambers, 11 Carr Lane, Hull; Inglewood, Newland Park, Hull.
 GRUNDY: SAMUEL, JNR., Central Buildings, Ulverston; 2 Richmond Terrace, Ulverston.
 HALL: JOSEPH LOCKWOOD, Public Works Department, Cape Town, S. Africa.
 HENDERSON: HAROLD EDGAR, P.O.Box 80, Nairobi, Kenya Colony, British East Africa.
 HIGNETT: CECIL HORACE, Norton, Letchworth, Herts.
 HOLTON: EDWARD GIBBS, Holt, Norfolk.
 HOUSTON: JOHN ALFRED TAYLOR, Office of Public Works, City Chambers, Glasgow.
 HUXLEY: WILLIAM SHERRIN, M.C., Kuala Lumpur, Federated Malay States.
 JERDAN: JOHN, 12 Castle Street, Edinburgh; 125A Princes Street, Edinburgh.
 JONES: HUGH GRIFFITH, 410 Drummond Building, Corner Peel and St. Catherine, Montreal, Canada.
 JONES: RONALD POTTER, M.A. (Oxon), 7 Stone Buildings, Lincoln's Inn, W.C.2.; 13 Hornton Street, Kensington, W.8.
 LONGDEN: REGINALD THELWALL, York Chambers, Stoke-on-Trent; High Barns, Ladydale, Leek, Staffs.
 LUNAN: THOMAS MELVILLE, 209 St. Vincent Street, Glasgow; 40 Belmont Gardens, Glasgow.
 MAGGS: LEONARD, Shire Hall, Nottingham; Radcliffe-on-Trent, Nottingham.
 MALCOLM: ALEXANDER NISBET, 76 High Street, Falkirk; Arthursden, Polmont, Stirlingshire.
 MILLAR: THOMAS ANDREW, 9 Blythswood Square, Glasgow; 16 Kew Terrace, Kelvinside, Glasgow.
 NICHOLLS: WILLIAM HENRY, Consulting Architect to the Government of Madras, Madras, India.
 NORMAN: GEOFFREY, 8 Clifford's Inn, Temple Bar, E.C.; 55 Eccleston Square, S.W.1.
 NORTON: CHARLES HAROLD, 14 Bedford Row, W.C.1.; 5 Holly Hill, Hampstead, N.W.
 PATERSON: GEORGE ANDREW, 16 Blythswood Square, Glasgow; Terpersie, Helensburgh.
 PEARSON: LIONEL GODFREY, 28 Woburn Place, Russell Square, W.C.; 28 Church Row, Hampstead, N.W.
 PHIPPS: PAUL, B.A., 97 Jermyn Street, S.W.1.; 8 Burton Court, Chelsea, S.W.3.
 PORTER: BERNARD ARTHUR, County Buildings, 147 Corporation Street, Birmingham.

PRESTON: ARCHIBALD FREDERICK, 50 Moorgate Street, E.C.2.; 86 Warren Road, Leyton, E.10.
 SNELL: JOHN SAXON, 26 Great James Street, Bedford Row, W.C.1.
 SPOOR: STANLEY MILES, 26 Great James Street, Bedford Row, W.C.1.; 49 Oxford Mansions, Oxford Circus.
 STEEL: JOHN, Royal Buildings, Main Street, Wishaw; The Chalet, Wishaw.
 STEWART: JOHN, 16 Blythswood Square, Glasgow; Huntingdon, Bridge of Allan, N.B.
 STILL: JOHN EDWARD, 50 Threadneedle Street, E.C.; "Trewithian," Downs Court Road, Purley, Surrey.
 SWAN: JAMES HENRY, 8 Clifford's Inn, E.C.; Greystead, Amersham Common, Bucks.
 THOMPSON: ALBERT JOHN, c/o The Garden Cities Trust, 80 Adderley Street, Cape Town, S. Africa.
 WEIR: WILLIAM MAY, 17 Victoria Street, Westminster, S.W.; 41 Hillfield Road, West Hampstead, N.W.
 WILLIAMS: RICHARD JOHN, Parkstile Chambers, Market Street, Kettering; "Ivel," Glebe Avenue, Kettering.
 WILSON: THOMAS MILLWOOD, 4 Staple Inn, Holborn, W.C.1.; 46 Hampstead Way, Golders Green, N.W.4.

BUSINESS MEETING, 29TH NOVEMBER.

The following matters will be brought before the above Meeting:—

1. **Regulations for Architectural Competitions.**—The insertion of new provisions as essential conditions will be moved by the Chairman. The terms of the conditions will be published in the next issue of the JOURNAL.

2. **Scale of Professional Charges.**—At the same meeting the Chairman will move that the Revised Scales of Fees payable to Architects and Quantity Surveyors in connection with State-aided Housing Schemes, as set out in the Ministry of Health's General Housing Memorandum No. 31, be incorporated in the 'Scale of Professional Charges' in substitution for the existing Clause 9.

Candidates for Election at the Business Meeting, 29th November, 1920.

An election of Candidates for Membership will take place at the Business General Meeting of the 29th Nov. The names and addresses of the candidates (with the names of the respective proposers), found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws, and recommended by them for election, are appended:—

AS FELLOWS (9).

GREEN: THOMAS FRANK, P.A.S.I. [A. 1903], H.M. Office of Works, King Charles Street, S.W.1.; 272 Willesden Lane, Cricklewood, N.W.2. Proposed by H. P. Burke Downing, Sir Charles Ruthen, Leonard Stokes.
 And the following Licentiate who have passed the qualifying examination:—
 ARNOTT: JAMES ALEXANDER, 13 Young Street, Edinburgh; 76 Warrender Park Road, Edinburgh. Proposed by W. T. Oldrieve, John Wilson, A. Lorne Campbell.
 BOND: WILFRID, 11 Elmer Street, Grantham; The Cottage, Welby Gardens, Grantham. Proposed by Sir Chas. Nicholson, Walter Tapper, Frank L. Pearson.
 HEWITT: STANLEY GOODISON, 2 Exchange Street East, Liverpool; 11 Park Road, West Kirby, Cheshire. Proposed by Hastwell Grayson, Arnold Thornely, T. F. Shephard.
 LORD: GEORGE WILFRID, Sudan Government Railways, Atbara, Sudan.

SLATER: WILLIAM FORD, Wedgwood Place, Burslem; 17 Knutton Road, Wolstanton, Staffs. Proposed by Charles Lynam and the Council.
 SMITH: WILLIAM CHARLES CLIFFORD, O.B.E., 40 Craven Street, Strand, W.C.; Dudley Lodge, Wallington. Proposed by H. D. Searles-Wood, Andrew T. Taylor, W. E. Riley.
 THOMSON: DAVID, M.B.E., 13 Victoria Street, S.W.1; The Gables, Cheam Common Road, Worcester Park. Proposed by G. P. K. Young, A. Jessop Hardwick, Alfred Cox.
 TWIST: WALTER NORMAN, 83 Colmore Row, Birmingham; "Heathergate," Thornhill Road, Streetly, Staffordshire. Proposed by Herbert T. Buckland, R. Savage, Samuel N. Cooke.

AS ASSOCIATES.

* The 21 Applicants marked * have been the subject of special consideration by the Council and their names are put forward as special cases in accordance with recommendations Nos. 2, 3 and 4, passed at the Conference with Representatives of Allied Societies on the 19th January 1920 and unanimously approved by the Council on the 2nd February 1920.

† The names of the 23 Applicants marked † are published in accordance with recommendation No. 1 passed at the Conference with Representatives of Allied Societies on the 19th January 1920 and unanimously approved by the Council on the 2nd February 1920.

*ASHTON: ARTHUR, P.A.S.I. [S. 1907], Clifton Chambers, Wood Street, St. Anne's-on-Sea, Lancs. Proposed by Sir Banister Fletcher, Chas. J. Dawson, W. Alexander Harvey.

BAIN: VICTOR [S. 1912], 38 Albion Street, Leeds. Proposed by Geo. T. Brown, Thomas R. Milburn, and the Council.

†BANKS: WILLIAM ARTHUR [S. 1911], Gatesgarth, 206 Doxey, Stafford. Proposed by Sir Banister Fletcher, Joseph Crouch, Leonard V. Hunt.

†BATTY: WILLIAM ARNOLD, M.C. [S. 1910], Hillside, Ben Rhydding, Leeds. Proposed by Professor C. H. Reilly, T. Edwin Cooper, Frank G. Briggs.

BLOOMFIELD: FRANK L'ANSON [Special War Examination], 5 Hamilton Street, Sydney, N.S.W. Proposed by John Sulman, Alfred Spain, Robert Atkinson.

BONIFACE: CHARLEY FRANK [S. 1913], 10, St. Peter's Road, Petersfield, Hants. Proposed by Robert Atkinson, E. Stanley Hall, C. E. Varndell.

*BRACEWELL: ARTHUR [S. 1905], Willowbank, Keighley. Proposed by Professor Beresford Pite and the Council.

†BURFORD, JAMES [S. 1916], 16 Tregunter Road, South Kensington, W.10. Proposed by Robert Atkinson, Charles E. Varndell, H. D. Searles-Wood.

†BUTTERWORTH, HAROLD, M.A. [S. 1917], Somerset Buildings, 19 Brazenose Street, Manchester. Proposed by Paul Ogden, Isaac Taylor, Edward Hewitt.

*CABLE: PROFESSOR ROBERT WILLIAM [S. 1909], School of Art, Bombay, India. Proposed by Robert Atkinson, G. Wittet, G. Gilbert Scott.

†CAMPBELL, DUNCAN ALEXANDER [S. 1919], 51 North John Street, Liverpool. Proposed by Arnold Thornely, Hastwell Grayson, Frank G. Briggs.

*CHANTER: HORACE RAYMOND [S. 1908], 7 Whitehall Gardens, Acton Hill, W.3. Proposed by Professor A. E. Richardson, E. C. P. Monson, A. O. Collard.

†CHARLEWOOD: GEORGE EDWARD [S. 1910], 4 Mosley Street, Newcastle-on-Tyne. Proposed by Charles S. Errington, R. Burns Dick, Geo. H. Fellowes Prynne.

†CLAYTON: GERALD RUPERT [S. 1914], 2 Oozehead Lane, Blackburn. Proposed by the Council.

*CRUTCHLEY: FREDERICK ERNEST [S. 1908], 10 Queen's Grove Road, Chingford, Essex. Proposed by T. Taliesin Rees, Professor C. H. Reilly, Edmund Wimperis.

- DAVIES: JOHN PERCIVAL WILKINS [S. 1913], Public Works Department, Delhi Province, Raisina, India. Proposed by H. L. North and the Council.
- †ELSTON: JAMES [S. 1910], Market Chambers, Earlestown, Lancs. Proposed by the Council.
- *FIRTH: JOSEPH PERCY [S. 1904], 12 Westfield Grove, Wakefield. Proposed by H. S. Chorley, William H. Thorp and the Council.
- GEORGE: BERNARD [S. 1919], 39 Warwick Road, Earl's Court, S.W. Proposed by Robert Atkinson, C. E. Varndell, E. Stanley Hall.
- *GISBY: ERNEST WILLIAM [S. 1908], 13 Meyrick Road, Stafford. Proposed by the Council.
- †GOSSLING: HUGH FOLEY [S. 1919], 15 Birdhurst Road, Croydon. Proposed by Robert Atkinson, Thos. E. Colclutt, Charles E. Varndell.
- *GREENWELL: CARLYLE [S. 1907], Killara, Sydney, New South Wales. Proposed by Robert Atkinson, Maurice E. Webb, G. Gilbert Scott.
- *HAGUE: HORACE VINCENT [S. 1909], 4 Cheapside, Derby. Proposed by George H. Widdows and the Council.
- †HARDY: THOS. CHAS. [S. 1915], c/o Stanley & Scheibel, 1301 Wilck Buildings, Youngstown, Ohio, U.S.A. Proposed by James Miller, John Watson, David Salmond.
- †HIGGS: HAROLD JOHN [S. 1910], Goring-on-Thames. Proposed by W. Roland Howell, Arnold Mitchell, and the Council.
- *HOOPER: CHARLES OWEN [S. 1909], c/o Messrs. Hemmings and Berkley, Hankow, China. Proposed by Sir James Lemon and the Council.
- †INGHAM: WALTER [S. 1910], County Hall, Beverley. Proposed by George H. Widdows, B. S. Jacobs, L. Kitchen.
- †JONES: WILLIAM HAROLD [*Special War Examination*], 24 Sunnyside Road, Hornsey Lane, N.19. Proposed by W. Charles Waymouth, Robert Atkinson, Maurice E. Webb.
- JOPLING: ALFRED BRADSHAW BOSTON [S. 1919], 331 Beverley Road, Hull. Proposed by Professor C. H. Reilly and the Council.
- KEESING: GORDON SAMUEL [S. 1911], A.M.P. Chambers, 89 Pitt Street, Sydney, N.S.W. Proposed by Harry C. Kent, Alfred Spain, John Sulman.
- *KNOTT: ARTHUR JOHN [S. 1909], 80 Hampton Road, Redland, Bristol. Proposed by George H. Oatley, Sir Frank W. Wills, Herbert Baker.
- *MCNICOL: JOHN, P.A.S.I. [S. 1907], 8 Park Terrace, Stockton-on-Tees. Proposed by R. Burns Dick, John T. Cackett, Joseph Oswald.
- *MAY: PERCY [S. 1905], 235 Devonshire Road, Honor Oak Park, S.E.23. Proposed by Arthur T. Bolton, Alfred H. Hart, F. Winton Newman.
- *MORGAN: HUGH TOWNSEND, [S. 1906], 88 Gower Street, W.C.1. Proposed by Professor F. M. Simpson, Professor S. D. Adshead, Sir Reginald Blomfield, R.A.
- †MOSS: DONALD JOHN [S. 1912], 150 Belsize Road, Hampstead, N.W.6. Proposed by Frank E. Smee, W. J. Burrows, W. F. Young.
- PALMER: ARTHUR JAMES [S. 1913], Selwyn Road, Epsom, New Zealand. Proposed by J. Hector McKay, William Turnbull, Gerald E. Jones.
- *POOL: STANLEY [S. 1907], Oakleigh, Hartley Wintney. Proposed by Ernest Newton, R.A., Professor W. R. Lethaby, Professor S. D. Adshead.
- *REW: NOEL ACKROYD [S. 1906], 219 High Street, Great Berkhamsted. Proposed by Professor W. R. Lethaby, G. Salvey Nicol, Sir Reginald Blomfield, R.A.
- RICKARD: STANLEY NOBLE [*Special War Examination*], Carrington, Auburn Road, Granville, Sydney, N.S.W. Proposed by Robert Atkinson, E. Stanley Hall, C. E. Varndell.
- †ROLLO: ROBERT LESLIE [S. 1918], 12 Murray Terrace, Ferryhill, Aberdeen. Proposed by James A. Morris, Sir John Burnet, John Watson.
- †SANDERS: THOMAS ANDREW [S. 1919], 5 Gloucester Road, Southport. Proposed by Professor C. H. Reilly, Professor S. D. Adshead, and the Council.
- †SATCHELL: HUGH GLANVILLE [S. 1919], Charlbury, Castle Bar Road, Ealing, W.5. Proposed by E. Vincent Harris, J. Edwin Forbes, Robert Atkinson.
- †SEABROOK: SAMUEL BROUGHTON [S. 1912], 12 Eastwood Road, South Woodford, N.E. Proposed by the Council.
- *SKINNER: THEODORE ARTHUR [S. 1908], 27 Orchard Street, Bristol. Proposed by George H. Oatley, Sir Frank Wills, Richard C. James.
- SMITH: WILLIAM JAMES [S. 1920], 5 Rhannan Road, Cathcart, Glasgow. Proposed by John Hamilton, Wm. B. Whittie, H. E. Clifford.
- *SYMINGTON: HERBERT ANDREW [S. 1908], The Cottage, Narborough, Leicestershire. Proposed by H. L. Goddard, Howard H. Thomson, Arthur H. Hind.
- †THOMAS: ARTHUR PHILIP [S. 1910], Danygraig, Southern Down, Bridgend, Glam. Proposed by Professor R. Elsey Smith and the Council.
- †THORPE: ALEXANDER [S. 1910], 6 Newton Road, Baywater, W. Proposed by Edmund Wimperis, C. Lovett Gill, Professor A. E. Richardson.
- UNSWORTH: GERALD [S. 1905], 16 Station Road, Petersfield. Proposed by Thos. E. Colclutt, Sir Ernest George, R.A., and the Council.
- *VENTERS: JOHN MACKIE [S. 1920], 3 Radnor Terrace, Sandyford, Glasgow. Proposed by John Keppie, W. Hunter McNab, Wm. B. White.
- †WELCH: HERBERT ARCHIBALD [S. 1909], Headlands, Huddersfield, Yorks. Proposed by J. Reginald Naylor, G. Hanson Sale, Thomas B. Whinney.
- *WICKS: HERBERT GRAHAM, M.C. [S. 1907], 5 Bennetts Hill, Birmingham. Proposed by Professor S. D. Adshead, H. D. Searles-Wood, W. Alex. Harvey.
- †WILLS: TRENWITH LOVERING [S. 1910], 24A Yeoman's Row, Brompton Road, S.W.3. Proposed by Professor C. H. Reilly, Detmar Blow, and the Council.
- †WINBOURNE: GOODMAN GEORGE, P.A.S.I. [S. 1915], 13 Shiplake, Calvert Avenue, N.E. Proposed by the Council.
- *WOOD: CECIL WALTER [S. 1903], 90 Hereford Street, Christchurch, N.Z. Proposed by the Council.

General Meeting, Monday, 15th November.

THE SECOND GENERAL MEETING (ORDINARY) of the Session 1920-21 will be held MONDAY, 15th NOVEMBER, 1920, at 8 p.m., for the following purposes:—

To read the Minutes of the Meeting held 1st November, 1920; formally to admit members attending for the first time since their election.

To read the following Paper:—

THE LIBRARY OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

By RUDOLF DIRCKS, Librarian R.I.B.A.

SHANGHAI.—Two Assistant Architects are required for the Works Department of the Chinese Customs Service at Shanghai. Candidates must be Associates of the Institute, about 28 years of age, with a good knowledge of reinforced concrete design and construction, and with some responsible work to their credit; they should be unmarried. Salary Halkwan Taels 350 a month, increasing by Halkwan Taels 53 a month for every two years' service in China, to a maximum of Halkwan Taels 560; and allowances. (The Halkwan Tael may be considered to be worth normally 3s., but its present value is about 6s.) First-class passage paid and £50 travelling expenses. Applicants should address themselves to Box 311, Secretary R.I.B.A., 9, Conduit Street, W.

ASSISTANT INSPECTOR of Public Works required for the Public Works Department of Southern Rhodesia. The work will include quantity surveying, estimating, preparation of plans and specifications and inspection of works. Salary, £600 per annum, with marriage and children allowance in accordance with the Civil Service regulation. £50 will be allowed toward the cost of the fare out. The climate is very good.—Applications to be sent by letter, with testimonials, to Messrs. Streetfield & Atwell, Architects, 24, Old Buildings Lincoln's Inn, W.C.2.

